

DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

AN AESTHETIC RUMPUS. THE TRUE STORY OF THE MATRIMONIAL EXPERIENCES OF BUXTON GENESE AND SALLIE ST. CLAIRE FOLGER. THE CAUSE THAT LED TO SUNDRY LIVELY DOMESTIC EPISODES AND THE FINAL SEPARATION.

Buxton Genese married Judge Absalom Folger's beautiful daughter, Sallie St. Claire Folger, just one year ago, the ceremony having been performed at St. Leo's, as you well enough remember, if you read the papers.

I mention this now because they are no longer married, and because, in view of the foolish and incorrect reports, it is desirable to have the exact truth stated whether the former Mrs. Genese likes it or not.

In the first place, I side with Buxton Genese uncompromisingly. I might as well tell you that, and if you are one of Mrs. Genese's friends you need not read any farther.

Temper? Well, I should say he had a temper. Odds, Cyclones and Siroccos! as Bob Acres would say, he swept the deck with temper.

But if you think matrimony ought to be a Howells' analysis without any gales there is no use in perusing this true and unbiased account.

The trouble was that Sallie had a temper also, and I fully acknowledge that two tempers in one family are about as ridiculously superfluous as are two funerals to one corpse.

Matrimony was designed, like a Toledo blade, for only one temper.

Buxton Genese calculated when he got married that he had acquired a wife, and so far was he behind the age, with his amiable old Puritanic notions and Knickerbocker conservatism, that he actually proposed to himself—and this is Heaven's truth—to love his own wife!

It is here that I blush for Buxton's old-fashioned, smug verdancy.

He had been about twelve years energetically employed in sowing his wild oats. His supply of oats was something prodigious. He strewed them not only along the byways of New York, but put in a crop in Paris and lodged a field or two full in England.

Then he met Sallie St. Claire in a Princess de Ligny train, and resolved to give up sowing, take off his boots, lay down the shovel and the hoe of youth and take up the pruning hook of respectable and prosaic matrimony.

I don't think Sallie ever saw a wild oat in all her life. But presumably, like all young women, she had a burning curiosity to see one.

Fancy the absurdity, then, of marrying a man who had sowed them all; who expected to take this Polyanthus to his Como, fence in all the alabaster lamps and put up a barbed wire-fence round his respectability and sit down to a coöperative thumb-twirling act in the midst of roses.

Buxton appears to have had an idea that matrimony was the slamming of a door shut on a certain kind of freedom.

Sallie appears to have dreamed that matrimony was the opening of the same door.

The picture which this presents of two well-developed tempers holding on to opposite sides of the same knob is suggestive of two first mates, of differing religious views on the forward deck of a Mississippi steamboat.

The first gale set in one morning at breakfast in the luxurious suite of apartments at the Gladstone.

"I think, dearest," said Sallie, "that Mrs. Potter deserves praise for her independence and self-respect, in trying to use her talents to earn a fortune, don't you?"

"No, my darling," replied Buxton, "I think she should be severely censured by a healthy public opinion, for disregarding the desires of her husband and family."

"That is to say, my dear, you think that a woman should have no other desires than those her husband and family provide for her?"

"I think," said Buxton, "that when a woman loves and marries a man, she ought to consider his desires first, of course."

"But sometimes his desires are not worth

considering, and she doesn't find it out till she's married."

"Perhaps so; but that must be a rare case, if the woman loves him."

"But, my dear, if a man loves his wife, he will not oppose the dearest wishes of her heart. She may be born with great talents. She may, in many respects, be a superior person."

Buxton's jaw dropped in horror and amazement. If he had seen a portrait of his wife in the *Police Gazette* or read an article of hers in *The Century* magazine, he could not have been more astonished. Here was the one woman of the world that he had selected, talking as if she possessed talents herself. It gave him a cold shiver. If there was anything in this world that he had a mortal terror of it was a superior person. Could it be possible that this damnable lunacy had crept into his wife's head? Was she then a superior person?

"You surprise me, my darling," he said quite solemnly. "I hope you haven't discovered any talents in yourself. But no, I will not give way to such an unworthy thought. You are my wife and the base suspicion is unworthy of you. Let us change the subject, my love. Have you been to see that enameled set yet?"

"Yes. I shall wear it on the night of Mrs. Potter's *début* here. I think we ought to lend the encouragement of our presence and enamel to her heroic experiment."

Buxton pushed his chair back. His breath rose and fell slightly (he was the only man I ever knew who possessed this feminine accomplishment; he was evidently pumping his manly marital authority).

"My dear," he said, "give up the notion, I beg of you, at once. It will be impossible for us to be present at that deception."

"Why impossible, love?"

"Because, my darling, I cannot permit you to be present!"

They were both standing up with their fists on the breakfast table, facing each other, now.

"My dear," said Sallie, "take back those words. Unsay them before it is too late. I beg of you. You will not permit me? I must have misunderstood you."

"I regret to say, Sallie, that you did not misunderstand me. You cannot go there with my consent. It is the first step on the downward path of acting yourself. Besides, there will be nobody there but newspaper men and superior persons. Let us avoid them both."

"Buxton," said Sallie, "I can easily forego my own desires, but I cannot—I cannot relinquish a principle."

"Great Heavens!" thought Buxton. "Has this woman that I have loved so got principles, too? Where have been my eyes?"

"Mrs. Genese," he said aloud, "it is the principles, not the desires, that I object to. You cannot go to see Mrs. Potter. It is not expedient."

"I cannot—go—to—see—Mrs. Potter—I cannot," repeated Sallie, slowly, as if the full import was too dreadful to be taken in any other way than on the instalment plan. "I am—not to have any principles that my husband doesn't approve of; I must not worship the beautiful or encourage the gifted, because I am married! Have I heard aright, or am I in a terrible dream?"

"Great Heavens!" exclaimed Buxton, "are you then a worshiper of the beautiful, too? Go on, madame; you will tell me next that you belong to the Lotus Club, or that you are taking lessons of Belasco. Go on—don't mind me. The first shock is over."

"It seems to me," said Mrs. Genese, with her teeth set, "that we have not understood each other."

"We are not apt to understand each other," replied Buxton, "if you have got to imitate Mrs. Potter and talk with your mouth shut. I thought we had settled down to a genteel life of privacy. I didn't bargain for any talent, or aspirations, or missions. I furnished you with a home suitable to what I then conceived to be your tastes, and furnished it with the most expensive adornments—"

"Oh! I like that!" cried Sallie, as if her mouth were a pink Vesuvius and irony were lava. "You adorned it—you? Why don't you label your adornments?"

"Madame, you are excited. When you

have recovered your reason you will regret having spoken slightly of my furniture."

"No, I shan't. I couldn't speak of it at all—there isn't enough of it."

"By Heaven! this is unworthy of you. It is at least womanish to abuse me, but it is vulgar to abuse the chattels. You are betraying ill-breeding."

Buxton was slowly but surely working up his share of the family temper, entirely oblivious of the fact that his wife was working up the other half. He had always had a great admiration for Petruchio, and years before this he had said, if ever he had a wife that was at all refractory he would resort at once to the Petruchio plan. This seemed to be his chance.

"Ill-breeding!" screamed Mrs. Genese. "Well, of all things! And your adornments? Why every picture, except the chromo of grandfather's clock and the photograph of Lillian Russell, came from Pa's gallery. And as for the statuary—you bought the plaster cast of Venus rising from the front mantel."

"Madame, is it your idea that you furnished this place and brought me to it?"

"It seems to be your idea," retorted the wife, "that everything in it, including me, belongs exclusively to you."

"I did flatter myself that was the case," said Buxton, "but since you have developed into a superior person, with principles and other luggage, I dare say that I shall have to share you with somebody else!"

"Ruffian!" exclaimed Mrs. Genese. "Scoundrel! I shall tell Pa that I'll pack my things and go back to him at once."

"Go back if you please, but don't touch the things!"

"I want you to understand," said Mrs. Genese, "that my things go where I go. I'll ring for an expressman immediately."

"And I'll throw him out of the window," said Buxton. "Our things belong only to our home. When we break up one we might as well smash the other."

"All right," cried Mrs. Genese, knocking a terra-cotta god of love off a table. "Don't lay your hand on me, wretch, or I'll call the police!"

"I don't intend to," said Buxton, kicking a hole through the Japanese screen, which was a marriage present. "But I can't stand passive while you are destroying the property."

"Monster! I see you now in your true colors," screamed the wife, as she seized a milk pitcher and let drive at the ormolu clock. You'll find that two can play at this game. I see you now in your true colors."

"But, I'll spare you the pain of seeing yourself in yours," shouted Buxton, as he smashed the pier-glass, and made a dash for the *papier maché* family altar that Tiffany had erected for him.

The Petruchio business was now under full head. They pounded up the tea-service, kicked in the panels of the buffet, tore down the lace curtains, and when the servants rushed in, it was to find the master sitting in the midst of a heap of debris, with his head in his hands, and my lady picking the glass out of her shiny hair at a piece of the broken mirror.

Half an hour later she went home to her father.

Then the Judge and some friends patched it all up, and in two days the family altar was glued together, the hearth-stone reset and Sallie was down on her knees in front of her hubby doing the forgiving and forgetting act.

"Dearest," said she, "it was all my fault. I am so high-strung. I like the altar better with the gold molding off, don't you?"

"Tut, tut! my darling. I will not permit you to take all the blame to yourself. It is my imperious will that precipitates everything. How much more cosy it looks without a pier-glass, doesn't it?"

"But, my love, we have learnt a lesson, haven't we? The lesson of self-sacrifice and patience and endurance, and nothing can ever again raise in us the demon of insanity, can it? We must put up with each other's foibles, mustn't we?"

"Indeed we must," said Buxton, "marriage at its best is a continual compromise and suppression. We must live for each other."

"And not let differences of opinion excite our tempers."

"And not have anything but that which is in common."

"And never speak above a low, soft, tender tone to each other."

"Everything shall be yours."

"No, you are the master; it is all yours, including me. Even my thoughts are yours. To think of our quarrelling about Mrs. Potter. Was it not absurd?"

"Idiotic."

"If you had seen her you would have agreed with me."

"Did you see her?"

"Yes. Pa took me."

"Oh, he did! That night after you went home? Well, I should have thought that you would not have done that."

"Done what, my dear?"

"Gone to Potter."

"You speak of it as if I had gone to the bad."

"Well, it wasn't to the good."

"Oh, it wasn't so bad."

"Sallie, be careful. Don't, I beg of you!"

"But, my love, you must let me have an occasional opinion about art matters. A woman may like Potter and not be utterly abandoned."

"That's your deliberate opinion, is it?" said Buxton, getting up.

She looked at him a moment, and then said: "Well, if you insist on forcing me to it, it is."

"And you kicked up that row so as to go to your father's and get him to take you to Potter—to Potter, of all things. Mrs. Genese, I'm ashamed of you."

"Buxton, I'm ashamed of you. I'm beginning to think I ought to have stayed at my father's. He, at least, never smashed his wife's furniture."

"Perhaps it belongs to her. I'd smash every piece in the house," said Buxton, "sooner than live the dupe of a woman."

"I dare you to smash anything of mine. I'll have the law of you, if you try that again with me."

"What, you threaten?"

"Oh, don't speak to me," and she gave the little gilded chair a kick with her slipper and upset all the bottles and bric-à-brac with a crash.

"Ho, ho!" says Buxton, taking off his coat. "You are going to commence that again, are you? Very well, we'll finish it this time."

Then they both went at it lickety-bang, and Mrs. Genese went to her Pa's in a couple somewhat scratched.

She's there yet, and there's no chance of a make-up now, because Buxton says marriage is a failure.

Which reminds me of a man bringing a skye-terrier and a tom-cat together and then declaring that nature herself is a failure.

NYM CRINKLE.

EUGENE TOMPKINS RETURNS.

Eugene Tompkins was one of the passengers on the *Umbria* which came in Sunday. He was seen the following day by a *Mirror* reporter.

"No, I've not done a thing," he said, "actually nothing whatever in the nature of work and so I really have nothing interesting to tell about my trip. It was for pleasure alone, and lots of pleasure I've had. I've bought no plays, engaged no artists and made no contracts, so I think that will let me out."

"How about the Fifth Avenue Theatre? Why didn't you hold on to it for another term?"

"Simply because, in the language of the street gamin, I wouldn't be 'played.' Harry Miner offered a sum of money that no sane business man would think of paying, and I was offered the theatre at these terms. I simply refused it, and that is all there was to it."

A NUMBER of ministers have complained to Austin Corbin that the ballet in the fête scene of *Pain's Pompeii* at Coney Island was indelicate. A much better moral might be pointed by these meek camel-swallowers if they would insist upon a more altitudinous furnishing of the *décolleté* departments of the women who preside over the strawberry and ice cream tables of their respective church sociables.

THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.

\$1.00 for ten weeks.

\$1.25 for three months.

Postage prepaid.

THE SALARY QUESTION.

SALARIES have taken a tumble. The contracts made for next season show an astonishing falling off in figures in many directions.

Dramatic agents say that they cannot effect engagements on the basis which prevailed even so late as one year ago, and as for "fancy" salaries they are obtained only in very exceptional cases.

Many managers of traveling companies frankly admit that they are willing to pay only the minimum scale, and point, in answer to all objections, to the undeniable fact that actors can be had at almost any price, since the majority are but too glad to settle themselves for the season.

Actors complain that the reductions amount, in numerous instances, to from thirty to forty per cent., and they claim that they will be unable to do more than pay their personal expenses during the acting term, leaving nothing to live on through the idle period, which of late has increased through the shortening of the regular season until it averages, for the larger number of professionals, more than one-third of the year. Those having families to support say that it will be impossible to get through the season without running into debt.

And yet offers of this description are accepted with little hesitation, because there are plenty who are ready to step in, in the event of refusal, and there is a universal dread of being left among the legion of those "at liberty" when the season begins.

The causes that have led to this unfortunate state of affairs are manifold. They have been at work for several years, as is evidenced by the actual decline in salaries from season to season. Since 1885.

Probably the most pernicious agency has been the enormous influx into the theatrical ranks of untrained amateurs. The stage is flooded with people, who, bringing assurance and persistence chiefly to their aid, have managed to force themselves into the swim, without marked talent, technical skill or adequate experience to justify their dramatic *raison d'être*.

These raw novices, having once gotten a foothold, are willing to sell their services to managers at any figure. Some, indeed, having outside resources and having embraced the stage simply because they are fired with a fierce desire to "act out," do not care a fig for the financial consideration, provided they can secure the opportunity to gratify their egotistical vanity and insatiable yearning for publicity. These classes afford the economical manager with an unflinching argument with to knock down the demands of the

player. "If you don't take the engagement," he says, with an indifference not altogether assumed, "there are dozens that will go for one-half the salary I offer"—which is a positive fact. Moreover, the average combination manager is perfectly willing to eke out his company, after the two or three leading parts are filled, with the cheapest people he can find; whether they are duflers or not weighs less with him than does the paltry amount for which they will go into his service.

Another reason for the decline is traced to the stellar ambition which has taken so many actors of good, but not remarkable, ability from the stock or supporting ranks. This has caused a scarcity of really first-class leading men and women and given mediocrity a helping hand. Cheapness has become, with a few exceptions, the principal recommendation of those left to play "leads," as a logical sequence to the defection of the starry-inclined.

Then, again, managerial profits have been considerably reduced in recent years, through sharp competition and the increased expenses incurred by the present conditions of travel, advertising, etc. The Inter-State Law has, without doubt, done much toward putting salaries down, that being the most feasible means by which managers can equalize the extra expenditure involved in the heavy item of transportation.

The spread of the "farfetched-absurdity," as it is sometimes called, has also exercised a demoralizing effect, bringing acrobatic buffoons into prominence and crowding an equal number of genuine actors to the wall.

Having indicated some of the leading causes for the decline in salaries, it is not amiss to briefly suggest where, in our judgment, the remedy lies. In the first place, the public taste will have to advance to such a point that audiences will demand real actors, equipped by talent and training for the work required of them, and will refuse to tolerate or patronize the exhibitions of incapacity that are given by the raft of novices and incompetents that infest every walk of the stage. When this happy state of affairs arrives—and it will some day in the form of a popular reaction, for a large class of intelligent playgoers are becoming disgusted and nauseated with the rank puerility of much that is given to them in the name of dramatic performances—the camp-followers that hang to the profession will find their occupation gone and will have to turn elsewhere for subsistence; the overstocked ranks having thus been healthily thinned, there will be plenty of lucrative employment for all men and women that by their gifts and accomplishments deserve to succeed and prosper. Meantime, it is a mad rush for poor remuneration, with "the devil take the hindmost" as the popular cry.

CLERICAL EPICUREANISM.

A BAPTIST clergyman named BURNHIDE preached a sermon on the perennial subject of "Popular Amusements," in Buffalo last week.

He denounced card-playing in no unmeasured terms, and singled out that wild form of dissipation, known as progressive euchre, for especially severe condemnation. Ball-playing he saw nothing sinful in; but dancing, "with its attendant evils of drunkenness and debauchery," he assailed with all the verbal dynamite in his oratorical magazine. In his opinion, however, dancing is all right "where only one sex dances at a time."

This was, doubtless, a veiled but gallant plea for the short-skirted divinities of the *corps de ballet*, whose accomplishments are popularly believed to exercise a poetic charm upon the clerical fancy—particularly when the person belongs to the Baptist persuasion.

Of course the Reverend BURNHIDE included the stage among his threadbare catalogue of evil diversions. He said that he believed there were some good people connected with theatres, but he was cocksure that "they were not the people whom we would ask to pray with us."

This species of moral aristocracy is not rare among the class of clergymen to which Mr. BURNHIDE belongs. He prays only with the select band of human beings who have waded to salvation, and he is as sure that they have an exclusive monopoly on a fastidious Deity's ear as he is that there is a capacious grill-room down below somewhere with inex-

haustible fires, that is open day and night for the reception of the wicked player-folks' souls which are to broil and sizzle deliciously through future aeons. And this knowledge Mr. BURNHIDE evidently relishes with the unadulterated delight of a spiritual epicure.

A CASE IN POINT.

HAVING the largest theatrical circulation in America, THE DRAMATIC MIRROR has also the largest and most profitable theatrical advertising patronage. Advertisers are a class that place their business and invest their money in that quarter whence are derived the amplest and most satisfactory returns.

The business department of THE DRAMATIC MIRROR is conducted on business principles. Every advertisement is paid for at the published rates; it is given the exact space contracted for; and it is taken out when the time for which it was ordered has expired.

Transparent and farcical devices are resorted to by infirm publications that desire to make a fictitious show of the prosperity and success which they have failed either to cajole or to compel. But THE DRAMATIC MIRROR gladly leaves to these the practices of continuing "dead" advertisements, of stretching small ones to large proportions, of gratuitously printing the announcements of irresponsible persons, and the divers other shallow tricks whereby valueless space is sought to be filled.

Latterly the attention of non-theatrical advertisers has been attracted to the superior advantages of THE DRAMATIC MIRROR as a medium for their business, with the result that even during the dull Summer months our pages have contained columns of representative general advertisements. There is implied in this showing an acknowledgment by leading merchants, railways, land companies, manufacturers and others that the custom of members of the profession, their families and friends, is well worth securing.

When it is considered that in various ways there are more than seventy-five thousand persons connected with the theatrical business and its collateral trades in this country; and that over one hundred millions of dollars are invested in it, there is nothing strange in the awakening of commercial people to the desirability of embracing the opportunity afforded by this journal, which, moreover, circulates widely among playgoers in all parts of the country.

The testimony of Mr. H. A. FREEMAN, of the Magic City Improvement Company, as given in a letter to the Publisher, illustrates this point.

"It is not alone the number but the quality of the applicants my advertisement has brought me that prompts this letter of felicitation," writes Mr. FREEMAN, referring to the extremely favorable results achieved by his announcements in THE DRAMATIC MIRROR, and he adds: "It is proper to say that no other paper, except the N. Y. (Sunday) World has brought me so many applicants and patrons."

This unsolicited statement speaks for itself, and shows why the columns of this journal are being liberally patronized by general advertisers who have never before advertised in a dramatic paper.

PERSONAL.

SANDON.—Bessie Sandon arrived from Europe last week on the *Aurania*.

VOKES.—Rosina Vokes sailed for Europe last Wednesday on the *Germania*.

ARNOLD.—Charles Arnold is expected to arrive from England on Friday by the *Britannic*.

VERNON.—Hardy Vernon arrived from England Sunday on the *Umbria*, after an absence of about a month.

ELLISER.—Effie Elliser will open her season at Evansville, Ind., on September 2. Her time has been booked solid up to next July.

BARRETT.—Wilson Barrett will test the powers of Ben-My-Chree as the opening piece on his return to this country in the Autumn.

KANE.—Dr. G. A. Kane, the dramatic writer, is in New York at present, and is collecting material for his forthcoming work, "The Show World."

BOTHNER.—Mrs. Gus Bothner sailed for this country from England by the *Britannic* on the 24th inst., and is expected to arrive the latter part of this week.

GRISWOLD.—A. Miner Griswold, of Texas *Siftings*, is to give his entertainment called Griswold's Tour Around the World before the Chautauqua Assembly at Chautauqua Lake on Aug. 13.

WILLIAMS.—Gus Williams is to return to his old line of work. He will do a new sketch with the Transatlantic Vaudeville.

FISCH.—Alice Fisch, who has been secured as leading lady by Patti Rosa, will arrive from Liverpool on the *Britannic*, which is due here Friday.

WYATT.—Mr. and Mrs. Francis G. Wyatt (Violet Melotte) after spending a pleasant week in this country returned to England Saturday last on the *Ens*.

CONUDRUM.—Since his ex-majesty E. Berry Wall became a fashion contributor for the *Herald* and other syndicate customers, the question is asked, who writes his articles?

KELLERD.—John E. Kellerd has been specially engaged to play the principal heavy part in Shenandoah during the forthcoming production of the piece at the Star Theatre.

MITCHELL.—Mason Mitchell, who is summing at Onondaga Lake, is expected in this city on Monday. He will begin rehearsals of his company the latter part of next week.

YEAMANS.—Mrs. Yeamans has made a great hit in San Francisco, where her popularity seems to be even greater than it is here. It is her last appearance with Edward Harrigan's company.

ADDISON.—Grace Addison, who during her stay in London has been studying singing, under Professor Visetti, is engaged for the Gaiety Theatre Faust Up to Date company, which comes to this country next season.

BOOTH.—Edwin Booth is frequently seen on the piazza of the Players' Club, smoking his post-prandial cigar and watching the play of the children in Gramercy Square. He divides his time between this city and Newport.

SCOTT.—Cyril Scott, is spending his vacation at Lake George. He will begin at the Lyceum in support of E. H. Sothern in Lord Chumley, remaining there until Sweet Laverder goes on tour, when he will play Clement Hale in the latter comedy.

WESTWORTH.—Mae Westworth is dividing the Summer between the town and Seabright. Miss Westworth is one of the few really good horsewomen in the profession. She is frequently seen taking an early morning canter on the bridge paths in the Park.

PERREAULT.—Alida Perreault is the name of the young lady who sang the soprano part of the dainty little duet in the defunct White Elephant. By an oversight the credit was given to Olive Tremaine. Miss Perreault has been engaged to go with Vernona Jarbeau's Starlight company next season.

WILLIAMS.—It is reported that Jesse Williams, the musical director, had the pleasure of the last few days of his sojourn in London marred by the loss of his pocketbook and his return-ticket to this country. A friend came to his assistance, however, and he is now on the ocean.

MATHEWS.—Walter Mathews will use in Hamlet a skull that was found about two years ago in the Mammoth Cave by a party of visitors. It has been lent to Mr. Mathews by its owner, Dr. Foley, who believes it is the skull of the first man who explored the Cave and who probably lost his way and perished of starvation.

KIMBALL.—Jennie Kimball, who has been dangerously ill with heart trouble, is convalescing, and expects to be fully recovered in time for the opening of the Fall season. Although obliged to be very quiet she has still found time to arrange the more important details connected with Corinne's tour during the coming season.

AKERSTROM.—Ullie Akerstrom will make her first appearance in Baltimore at Ford's Grand Opera House, when that theatre opens for the season. She opens her season on Aug. 12, at McVicker's Theatre, Chicago. Her special scenery has been overhauled by L. W. Seavey, and is said by her manager, Frank Charvat, to be as good as new.

BOWSER.—During the performance of Cheek at Providence last week, Charles Bowser was presented with a gold watch with his initials in diamonds on the back. The elegant present was the gift of the guests of the Hotel Hamilton, Stamford. The presentation speech was made by Charles Crosby. Mr. Bowser made some very felicitous remarks in acknowledgment of the gift.

DE CORDOVA.—Rudolph de Cordova, who was a member of the company supporting Miss Anderson last season, has returned to the city, and is in treaty for an engagement for next season. He has had a wide experience in both the legitimate and modern drama in London. He is a cousin of the celebrated lecturer of that name, and a nephew of Alfred de Cordova, the well-known Wall Street broker.

HARRIS.—Pat Harris will have six theatres under his control next season, namely at Baltimore, Pittsburg, Louisville, Cincinnati, St. Paul and Chicago. Mr. Harris is one of the most public spirited of American managers. He gave a benefit at each of his theatres in aid of the Johnstown sufferers which netted quite a relief fund in itself. When a charity ball was given recently in Baltimore, Mr. Harris did not hesitate to make out his cheque for \$1,000 in aid of a worthy cause.

THE USHER.



*In Ushering
Read him who can! The ladies call him, sweet,
—LOVE'S LABOR'S LOST.*

Charles Fechter's grave in Mount Vernon Cemetery, near Philadelphia, has fallen into a state of decay, so a gentleman tells me who recently visited the spot. A marble bust of the great romantic actor, which formerly stood on the monument, has been replaced by a duplicate of clay, which is rapidly succumbing to the destructive attacks of the elements. Weeds cover the small enclosure, which is in a prominent part of the grounds where its neglect is conspicuous to all visitors. I am glad to learn that a well-known actor, who owns a plot close by, is about to restore Fechter's grave to a decent condition and provide the means of keeping it so.

Joseph Haworth and Ed. Stone were capsized in a small boat on the Shrewsbury the other day. Capsizing in the Shrewsbury—which stream is about equally noted for its oysters and its shoals—is much like falling into a washtub, except that one isn't likely to get half so wet. However, the daring mariners received a good deal of advertisement from the little mishap, the papers containing thrilling accounts of their hairbreadth 'escape. A professional beggar to the Shrewsbury may now be looked for, and boatmen with capsizable craft can expect a rich harvest.

There is no life which is more certain to develop a woman's strength or weakness, wisdom or folly, good sense or vanity, in a short space of time than that of the stage.

Here and there we find an actress who has retained through thick and thin, through storm and stress, all the sweet and womanly qualities and characteristics with which she was clothed when she entered the profession; while not infrequently we see another, who began similarly in a little while stripped of her pristine charms, her personality hardened, coarsened and vulgarized by the same contact that the other nature resisted.

The indications of such lapses often show on the exterior. About a year ago I met a young girl who had been only a short time on the stage. There was both in her manner and her dress a simplicity, refinement and good taste which were decidedly agreeable. She was the type of maidenly modesty and reserve. Last season she found employment in the company of a star who, although a good enough fellow, is decidedly a disciple of the "tough" in the matter of deportment.

Yesterday I caught a glimpse of this young woman on Broadway. I hadn't seen her meanwhile, and I was unprepared for the change which her appearance betokened. The unobtrusive attire had given place to a get-up of the most gorgeous and variegated description. From her flaring hat to her tawny shoes, she was the embodiment of *bizarrie*, atrocious bad taste, and loudness. The big off-colored diamonds that hung from her ears were not more distressing than the brazen leer of her eye and the "jakey" poise of her head. Nine out of ten of the wayfarers turned to look at her in amazement as she trotted by. I will frankly confess that a secret feeling of gratification spread over me when I succeeded in getting by this perambulating sight unobserved.

The transformation wrought in one little twelvemonth passeth understanding, except among those that have seen this sort of thing happen again and again.

An actor expressed it as his opinion, the other day, that the falling-off in salaries was due in a large measure to the introduction into the profession of the graduates of the schools of acting. "Dozens of these young people," he said, "are seeking employment, and they are willing, in order to secure a start, to go out for little or nothing."

I don't think these novices have made the glut in the theatrical market that just now exists. As a rule they are well educated, intelligent and honestly ambitious. They have had a great deal of theoretical and some practical training. They are, at all events, providing they possess talent, well equipped to begin the professional career, for they have shown perseverance, earnestness and sincerity in submitting to a regular course of study and careful preparation. Several of these students have won honorable positions on the stage, by virtue of honest work and brilliant achievement.

The theatre always needs—and never more so than at present—just as much trained intelligence as it can get hold of.

It is not the young students that have overstocked the stage—it is the noble army of hangers-on that have never studied anything in particular.

It is the fellow who has played half-a-dozen parts; who constantly advertises his ignorance in speech, dress and habits; who haunts the beer and whisky shops, when he isn't airing his flannel shirt, silk sash and yellow shoes in front of the Hoffman House; who talks nothing but slang, scandal and baseball; who considers "mashing" his prerogative, and exercises it to his heart's content on the flotsam and jetsam of frail femininity that float along the stream of the city's big artery; who carries with him wherever he goes a periphery of assertive, disgusting vulgarity, which is a horror to women and an offense to men; who is a standing reproach to decent professionals, because under the elastic definition of the term and under the loose conditions now prevailing, any ignorant, vicious tramp of a fellow who cares to call himself an "actor" is freely permitted to do so if he can manage to trump up the slightest connection with the stage. And as an "actor" he is regarded by the public, jeered in the newspapers, and otherwise contributory of discredit to the calling.

The American industry of slandering Mary Anderson follows her into the retirement which ill-health compelled her to seek.

The last *canard* about her having been confined in a private madhouse in England and pronounced hopelessly insane, was not contradicted before several widely circulated newspapers in this city and elsewhere had seriously given it to their readers.

There is nothing left now for the inventors of malicious gossip respecting Miss Anderson to say except that she is suspected by the London police of being in league with Jack the Ripper.

Laura Daintrey, the gifted young novelist, is in England, whence she sends me a letter that contains a request I am happy to grant.

"Will you kindly help me, through *The Mirror*," she writes, "to deny the statement that I am studying for the stage? It is true that 'Fedor' is a player, but not that I think of becoming a star. As I told you, however, I have drawn a man whom genius and destiny compelled toward the stage, rather than the average or representative actor. The book was finished a week ago, and is in press. I feel bereaved and lost without my work, and long for a new creation—but not that of a leading rôle!"

On account of their similarity of name, Miss Daintrey is frequently confounded with Laura Dainty, the elocutionist. Perhaps the origin of the unfounded report lies here.

I regret to hear that Duncan B. Harrison is making a sad journey to this city from Frisco. The accident to his ankle, sustained last season while making his perilous jump in *The Paymaster*, has resulted most seriously. Mr. Harrison was obliged to close his season prematurely and come East. On his arrival he will be obliged to submit to the amputation of his foot, which will bring his acting days to an end. This catastrophe will excite the sympathy of the unfortunate actor's friends.

Citizen George Francis Train sends in a letter, correcting a statement that appeared in this column last week. It runs as follows:

Citizen Editor Dramatic Mirror:
Although *Graphic* is Dark as Night,
On News and Red Hot Psycho Events,
(Having lost "Pictorial Elements"
That once was Daily Beacon Light.)
In this instance *Graphic* is Right!
Musician Overt is Dead,
But Artist Overt (Greeley Expedition
In Rotunda at Washington),
Has not yet finished his mission,
In Fame and Name but just begun!
GEORGE FRANCIS TRAIN.

From which I gather that I involuntarily wronged the *Graphic*, not having been aware of the existence of any celebrated Overt, since the death of the composer and leader to whom I previously referred.

OBITUARY.

WILLIAM PAUL BOWN.

William Paul Bown, who had been on the stage since he was ten years of age, died of hasty consumption last Monday at 366 Seventh Avenue, New York.

Mr. Bown was only thirty-five years of age, but had gained wide experience and appeared in many parts. He was the original Rocco when Colonel McCaull produced *The Mascotte* at the Bijou Opera House, and made a specialty of comedy old men in comic opera. At one time Mr. Bown was a member of Augustin Daly's company, appearing in *Cinderella* at School and other pieces. Last season he filled an engagement with Myra Goodwin's company, and subsequently appeared in *Up to the Times* for a short period. He was very popular among his professional friends. He leaves a widow, who is known on the stage as Mabel De Bohian.

The funeral is to take place to-day (Wednes-

day) at the Little Church Around the Corner, and the interment will be at Greenwood Cemetery.

Office the "Magic City" Improvement Co., 100 Duane Street.

New York, July 29, 1889.

Publisher of the Dramatic Mirror:

Sir.—Permit me to acknowledge myself surprised at the extremely favorable results of my modest advertisement of Paisley, the "Magic City" in your columns. It is not alone the number, but the quality of the applicants it has brought me that prompts this letter of felicitation. I want only high-class people to buy Paisley lots, although I offer at such low prices. This is exactly the sort your paper has brought me.

Yours sincerely,

H. A. FREEMAN.

N. B.—It is proper to say that no other paper except the N. Y. (Sunday) World has brought me so many applicants and patrons.

GOSSIP OF THE TOWN.

HELEN LAMONT is on her way home from France.

The Fourteenth Street Theatre is being extensively redecorated. The exterior is having a fresh coat of paint.

FRANK W. SANGER has secured the American rights of the new comic opera, *Marjorie*, which was recently produced at a matinee in London.

LEON D. VINCENT has been engaged to superintend rehearsals of Agnes Herndon's company in *La Belle Marie* at the Windsor Theatre.

CONRAD BECK, who had been a chorus singer in Amberg's German Opera company, died on Monday morning at 402 East Seventy-second Street, New York.

EUGENIE VINCENT, a pupil of Carrie Walton who has an "Amusement Exchange" in this city, informs the world that she will make her professional debut in September.

WILLIAM CALDER, who is to be the manager of Patti Rosa's company, is expected to arrive from Europe on Thursday of this week. M. T. Skiff, who was with W. J. Scanlan for five years, has been engaged as business manager.

ED PRICE will read his new play, *John Brown*, to Gustave Frohman this week, with a view to its production, with McKee Rankin in the star part. Al Bourlier will back the enterprise in case Mr. Frohman renders a favorable verdict.

EVANGELINE will open at the Hollis Street Theatre, Boston, Sept. 2. Marie Bartlett has been engaged for the part of Gabriel. Manager Charles J. Rich has been in Chicago taking his pick of *The Bluebeard*, *Tempest* and *Enoch Arden* choruses.

ROSS AND FENTON, who have been with Mrs. Knight during her tour of the Summer resorts, will leave on Aug. 10 for Portland, Oregon, to join Filson and Errol in a new farce-comedy called *The Chicks*, which is under the management of John Cort.

It is said that *The Lion and the Lamb*, to be produced at the Bijou August 5, "is a light comedy, full of laughable situations, and free from those disagreeable features usually known as horse-play." Let us be truly thankful. A few more White Elephants and we are lost.

JAMES H. ALLIGER has purchased an interest in C. R. Gardiners He, She, Him and Her company, which will start out for the second season at Chestnut Street Opera House of Philadelphia. George Adams and Toma Hanlon have been re-engaged for the principal role.

DORÉ DAVIDSON and Ramie Austen have booked twenty-five weeks solid in the best theatres in the country for their production of *Guilty Without Crime*. They will leave their Spring time open for a New York run should the play prove a hit. The stars and manager are very sanguine of its success.

J. K. EMMET will introduce a new feature into his performances next season. Instead of having a vocal quartette he will employ a string quintette. Mr. Emmet has written a new lullaby, which he will sing next season with the quintette accompaniment. The quintette will also be added to the orchestra.

WARREN W. ASHLEY and his wife, Marie Heath, are at Atlantic City. Charles Atkinson wants H. D. Wilson and Mr. Ashley to take Peck's *Bad Boy* off his hands and the matter is under consideration. Miss Heath is studying the leading part in a four-act comedy drama, written for her by A. Z. Chipman. She intends to star in it, if a suitable manager is found.

OTIS SKINNER, like a sensible man, has concluded to abandon his intention of starring in melodrama, and will be included in the Booth-Medjeska support the coming season. Dan Collyer has also relinquished the idea of starring, and will return to his native element, the minstrel and variety stage. Others might follow his example with profit to themselves and satisfaction to the public.

The title of Edwin Atwell's circus-comedy has been changed from *Kicks and Kisses* to the refined and aesthetically-euphonious substitute, *The Stuffed Dog*. It was suggested that *The Poisoned Pup* or *The Putrescent Cat* would look well on a twenty-eight-sheet stand, but the author objected on the ground that it might offend theatregoers with sensitive olfactories.

GUSTAVE FROHMAN conceived a happy thought when he originated his "Saturday Nights" at the Hamilton House, Stamford. These entertainments have been the means of keeping the hotel and cottages full. Mr. Frohman is now besieged with applications from stars for permission to give full-dress rehearsals. The guests at the hotel are composed of wealthy and cultured people.

FRANK DANIELS with his ponies and his dog, Old Sport, is still at Long Branch.

FRANK MAYO will revive *Davy Crockett* this season. Old playgoers will find pleasure in renewed acquaintance with the chivalric backwoodsman, while new admirers will be plentiful. Mr. Mayo has made a brave fight for legitimate and romantic plays, but he will doubtless find greater profit in the return to his frontier classic.

VANITY and self-conceit seem to be the paramount weaknesses of minstrels and variety performers. On every lithograph, poster, dodger, house-bill, and even in advertisements in the newspapers, nearly two-thirds of the space is subordinated to the display of the mugs of self-important managers and performers. More merit in their acts upon the stage and less prominence to their features upon their printing would be better relished by the public.

IN the production of Bronson Howard's *Shenandoah*, at the Star Theatre, commencing Sept. 9, Henry Miller, Milton Lackaye, Harry Howard, Morton Seldon, George W. Bailey, James O. Barrows, William Dennison, Harry Rose, Viola Allen, Dorothy Darr, Effie Shannon, Nanette Comstock, Minnie Hawkins and Alice B. Haines have already been engaged. The play will open the next regular season of the Star Theatre, and it will be the first work from Mr. Howard's pen since the *Henrietta*.

THE TICKET OF LEAVE MAN, with the following names, will be the performance for the benefit of George L. Harrison and F. W. Mahn, at H. R. Jacob's Hoboken Theatre, on Aug. 7: Mai and Katie Estelle, Clara Frayne, Sissie Howard, Hamilton Harris, Ed Clifford, George L. Montseratt, George W. Larsen, Charles Charles, Walter F. Burch, J. J. Murray, Fred Hardy, Milt C. Bomers, and Will Ballert. The Amity Quartette and a host of first-class specialty artists will appear during the evening.

PAT HARRIS will open his Academy of Music at Baltimore on Aug. 26. The list of attractions booked so far for his various theatres includes: Nat. C. Goodwin, Robert Mantell, Thos. W. Keene, Maggie Mitchell, William J. Scanlan, Helen Dauvray, Richard Mansfield, Rose Coghlan, James O'Neill, Marie Wainwright, Clara Morris, The Still Alarm, Paul Kauvar, The Old Homestead, The Burglar, Captain Swift, Hanson's Fantasma, Mr. Barnes of New York, Bartholomew's Equine Paradox, Emma Abbott, The Conried Opera company, The Boston Ideals, The Sea King, The Pearl of Pekin, Adelina Patti, Haverly-Cleveland Minstrels, Henry E. Dixey and After Dark.

EDWIN BROWNE writes that William A. Tulley received a letter from Milton Nobles dated Brooklyn, June 17, informing him that his people for next season had been engaged. Mr. Browne states that he has every reason to believe that the signature appended to that letter was genuine, "and yet the author of it claims that he was in blissful ignorance of Mr. Tulley until he received a letter which he published in *The Mirror* last week, and which is dated just twenty-one days after the one published by him." Mr. Browne testifies to the fact that W. A. Tulley is an actor and a gentleman, and that he sends his communication for the purpose of righting one who has been wronged. The letter referred to by Mr. Browne was published in a recent issue as part of an article entitled "Ingenuous Beats."

CORA VAN TASSELL has purchased from Howard P. Taylor an original American comedy-drama in five acts, entitled *The Little Sinner*. She is having new scenery painted for it, and some elaborate effects constructed, chief among which will be a realistic burning brick-kiln and a typical Southern farm scene. In this latter one-half of the stage will represent a sloping hill, on which real cows and horses will be seen grazing, and a contiguous pond of water will be filled with geese, ducks, boats, etc. Both scenes are original, and as far as Mr. Taylor knows, will be new to the stage. Miss Van Tassel, who has been starring in the Southwest for several seasons, is an actress of means, and will spare no expense in making the production elaborate. She will open on Aug. 23, at Kansas City.

BRANCH O'BRIEN, who is looking after the business interests of Charles Bowser, expressed himself as follows in conversation with a *Mirror* representative: "Charley Bowser began a preliminary season in Cheek at Providence on July 22. This amusing comedy of the late Fred Marsden has been rewritten, remodeled, and rebuilt, and is peculiarly adapted for Mr. Bowser's individual comedy talent. Gustave Frohman, who has long had a managerial eye on Mr. Bowser, attended the opening performance and was more convinced than ever that his judgment is not at fault. W. Frank Calder, who is Mr. Bowser's manager, has procured new scenery, by Seavey, for the present version of Cheek, and the printing is also new and novel in design. The season is entirely booked, and extends into next Summer on the Pacific coast."

MESSRS. VOEGTLIN, DAYTON and assistants are busy painting the new scenery at the Amphion Academy, Brooklyn, for *Lost in Africa*, the new spectacular melodrama adapted from the French by Howard P. Taylor, which will have its initial production in this city on Sept. 2. The mechanical effects are also being constructed at the same theatre, under the superintendence of Master Mechanic Pigott. Negotiations are pending between Manager Bert and Barnum and Bailey for the employment of several camels, zebras, horses, etc., in the Arabian caravan scene. The play will be produced principally in week stands, and dates are being freely offered to Manager Bert in the principal cities. The printing will probably be as elaborate as that of any attraction leaving the city, no less than four lithographic firms being engaged upon it. The company will be completed this week.

AT THE THEATRES.

This is the intermediary week between the past and the coming season. The Bijou, which was the last of the metropolitan theatres to close its regular season, will also be the first to reopen its doors, which is quite in keeping with the Scriptural reminder that the last shall be first. The opening attraction at that house will be *The Lion and the Lamb*, a comedy by Will R. Wilson and Julius A. Lewis. The production is to be under the stage direction of Charles Coots, who will assume the character of the Lamb. The musical features will be supplied by Frank Howson and Finley S. Hayes. But we will not anticipate this dramatic event, and, accordingly, leave it for critical analysis in our next issue. It is to be hoped that it will meet with a more lenient fate than the *White Elephant*, whose ghost did not prove much of a pedestrian.

The *Burglar* is in its last week at the Madison Square Theatre, where Bootles' Baby is to be produced next Monday. The piece is a dramatization of John Strange Winter's novel of the same name. Besides Kate Claxton, Charles A. Stevenson and other competent people, the cast will contain C. W. Garthorne, a brother of Kendal, who is to act the part of Captain Lucy, and Fred. Kerr, two English actors who have been specially engaged for this production.

There is nothing startling to record in the regular performances of the three comic operas that fill the Summer evenings with melody and mirth. Marion Manola, who some weeks since had a falling out with the management of *Clover*, returned to the cast at Palmer's on Monday night, to the entire satisfaction of all concerned. Eugene Odun, who has been in retirement for a short vacation, made his reappearance on the same occasion, and employed his splendid voice and artistic method to good advantage.

The *Oolah* at the Broadway is in the twelfth week of its run, and Francis Wilson and his company are constantly adding new features to increase the attractiveness of the performances.

The *Brigades* will celebrate its centennial representation at the Casino on August 21, and there appears to be no reason why the opera should not extend its run far beyond that date.

Koster and Bial's concert has not fallen off in public patronage. On the contrary, the closing of most of the city theatres has made the box-office of that establishment more prosperous than ever. The special features of the evening's entertainment this week include the burlesque of *Monte Cristo, Jr.*, and the *Austin Sisters*. Next week a new burlesque by Frederick Solomon entitled *Banditti* or *Lamb'd in Corsica* will be produced at this hall.

THE ELEPHANT'S COLLAPSE.

The *White Elephant* collapsed last Friday before it had completed the second week at the Bijou Opera House. Harry C. Clarke, who was one of the principals in the cast gave the following account of its untimely end to a *Mirror* reporter last Saturday:

"The production of *The White Elephant* was supposed to have three backers: John Fowler, the author, claimed to have a backer who would come down with \$1,000. Frank Goodwin made a similar claim, but the only visible cash was \$1,000 that Cud Given had deposited in the Fourteenth Street Bank. When Cud Given's money had been used, the other backers did not come to time."

"How about salaries?"

"Well, I personally received a portion of my salary in advance, but there are \$73 still owing me. Toward the end of the first week a notice was posted up that salaries would be paid on the following Tuesday. When that eventful day arrived the financial outlook had not improved. We insisted, however, that the ten chorus girls should receive something, and they were accordingly paid \$4 each. The cast agreed to give the managers till Friday to pay our salaries. As we had not been paid by Friday noon, we notified the managers that unless we received our money we should not go on, and accordingly there was no performance Friday night."

R. A. Roberts, who replaced Guy Nichols the second week, and did what he could to infuse life into the piece, is, I believe, a total loss for his time and efforts. Bessie Cleveland only received \$15, but Hampton and Harrison were lucky enough, I am told, to get all but \$12. I doubt whether any other members of the cast were paid. The property elephant, by-the-by, cost \$75, and was paid for."

Frank L. Goodwin, who was seen by a *Mirror* reporter yesterday (Tuesday) afternoon, announced a favorable turn in the financial outlook. He said that Cud Given went to Chicago last Wednesday to keep the *Elephant* on its feet till Saturday night. He had virtually raised the money and would have telegraphed the requisite amount if the Chicago papers had not come out with sensational articles picturing him as absconding and leaving his company in the lurch.

Mr. Goodwin informed the reporter that

Cud Given had returned to New York on Monday and had paid most of the salaries due with three exceptions. There were \$13 due Harry C. Clarke on the first week's salary, but he did not intend to pay Mr. Clarke, R. A. Roberts, or Fred Corbett for last week until he had taken legal advice. They declined to finish the week, and he thinks they thus broke their contracts. Mr. Given was out of town on Tuesday, but would return on Wednesday and settle with all other members of the cast he had not paid on Monday. It was Mr. Given's intention to re-organize *The White Elephant* company in August, and nearly all the chorus girls and others of the cast would probably be re-engaged.

Opera Glass Supply Company,
41 and 45 Broadway.

New York, July 19, 1889.

Publisher of the *Dramatic Mirror*:

Dear Sir:—We beg to enclose cheque for our advertisement in last week's *MIRROR*. The advertisement has given us great satisfaction, and has brought us 12 contracts for the supplying of our Automatic Opera Glass Boxes. Yours truly,

OPERA GLASS SUPPLY CO.,
Per J. H. P.

PROFESSIONAL DOINGS.

HERE KIRALFY will sail from Havre next Wednesday.

J. EDWIN LEONARDE is summering at White Lake.

JACOB LITT left this city for Milwaukee on Saturday night.

J. K. EMMET's company will begin their rehearsals at Albany next Monday.

JENNIE STETSON has been engaged by Imre Kiralfy for the *Legardere* company.

H. L. LIPMAN has been engaged for the company of *The Burglar* for next season.

GEORGE W. JUNE has been secured as business manager for the *Keene* company.

L. W. NELSON has signed with the *Passion's Slave* company for the coming season.

D. W. TRUST has been re-engaged as manager of *Primrose* and *West's Model Minstrels*.

AL. KLEIN has been engaged by T. Henry French for the *Little Lord Pauntlerow* company.

ANNE EAGAN and Baby Spencer have been engaged for the *Lost in New York* company.

MR. AND MRS. GEORGE O. STARR (Zazel) and Lillian Starr sailed for Europe last Saturday on the *Emt*.

J. W. DUNNE has arranged with Klaw and Erlanger to book a fourteen weeks' tour for Patti Ross.

CHARLES L. ANDREWS has been engaged by Gus Mortimer to do advance work for Louis James next season.

REHEARSALS of *A Royal Pass* company will begin in Chicago next Saturday. The tour will commence Aug. 12.

FRED. HARDY, Carl Berck and Helen Avery have been engaged by E. J. Nugent for *The Dear Irish Boy* company.

ETHEL BARRINGTON, who made a hit as the blind girl in *Pine Meadow*, has been engaged for *A Royal Pass* company.

ERNEST BARTON remains with Roland Reed this coming season, playing Dobbins, the bachelor friend, in *The Woman Hater*.

BURR MCINTOSH closed his tour of the Summer resorts at Long Branch last Saturday night. It was not financially successful.

C. A. BURT, who was last season with *We, Us & Co.*, has been engaged as business manager of Clara Morris for the coming season.

CHAUNCEY ALCOCK has been engaged by J. C. Duff for the opera *Paola*, to be performed at the Fifth Avenue Theatre, Aug. 24.

KATE LESTER writes that she has resigned from Kate Claxton's *Captain Swift* company, and is consequently at liberty for next season.

AL. HAYMAN, who has not yet fully recovered from his recent illness, is stopping over at St. Catharines, Ont., on his way to this city.

WALTER HYDE has been engaged by H. Henry to play violin solo between the acts during the performances of the *Estelle Clayton* company.

MR. AND MRS. TONY PASTOR and James W. Powers are expected to return from Europe on the *City of Paris* about the latter part of this week.

THE English artists engaged for *The Kajanka* company will leave England next Wednesday (Aug. 2). Rehearsals will begin at Columbus, O., Aug. 25.

WILSON BARRETT has determined not to dispose of the American rights of his new plays. He has refused all offers for *Ben-na-Chree* and *Good Old Times*.

The meeting of the Theatrical Managers' Association, which was to have been held at the Bijou on Friday, has been postponed until Friday, August 2.

THE St. Felix Sisters' tour in *A Royal Hand*, which has been booked through Winnet's Amusement Exchange, will open at Portchester, N. Y., on Sept. 15.

NELLIE DONALD LEFFINGWELL has been engaged to support Charles E. Eldridge in *Humbly* during the coming season. The tour will open on Aug. 29 in New Haven.

FRANK W. SANGER has purchased the American rights of the new three-act comedy by Mrs. Musgrove, *Our Flat*, which is now running at the Opera Comique, London.

W. W. TILLOTSON's *Zig-Zag* tour for next season has been finished by Klaw and Erlanger, who are now at work on the third season's bookings, beginning in the Fall of 1890.

ETHEL LORRAINE ROBBINS, formerly of Neil Burgess' company, has been engaged by T. C. Howard for E. P. Sullivan's tour of the New England Circuit next season.

W. J. SCANLAN's company returned from England on Monday on the *Arizona*. Mr. Scanlan will sail on the *Alaska* Aug. 10. He will open his season in Cleveland, Sept. 2.

THE Haverly-Cleveland Minstrels appeared at Grand Rapids, Mich., on July 30, and the legend "standing-room only" was put to practical use before the curtain was raised.

KLAW AND ERLANGER have completed the *Fanny Davenport* La Tosca tour for the season of 1889-90. It will open at Rochester, N. Y., Nov. 7, continuing over a period of thirty weeks.

MR. AND MRS. NOBLE McDONALD have been engaged for the Zoos company. Mr. McDonald is to be musical conductor. He is now engaged in writing a new scene for the piece.

ETHEL V. FREED, who is spending her Summer vacation at Rye Beach, N. H., has been engaged by Daniel Frohman to play the title role in *Sweet Lavender* during the coming season.

JAMES V. CONNEL, who has been re-engaged to go in advance of Miss Ethel, is spending the Summer in boating and fishing on the classic waters of Broad Ripple, near Indianapolis, Ind.

HARRY C. CLARKE will open his season with Kate Claxton on Sept. 9. In the meantime he will start shortly on a Summer tour, visiting Cape May, Long Branch, Newport and Narragansett Pier.

OWEN D. JONES has been engaged by C. R. Gardiner for the latter's production of *The Beautiful Slave*. Mr. Jones will play Ono, the Hunchback, a character part new to the stage.

HELEN BLYTHE will open her season in *A Woman's Love* at Port Jervis, N. Y., on Sept. 7.

GEORGE H. PRINCE and William West have begun suit against George Thatcher for a dissolution of the partnership now existing between the well-known minstrel stars. Mr. Thatcher will fight.

THOMAS JACKSON is building a handsome opera house in Macon, Ga., which is to be completed about Sept. 15. It is claimed that it will be one of the finest theatres between St. Louis and Kansas City.

STUCK GAS, under the management of E. D. Tannhill and John Ryley, will open at Tony Pastor's, Sept. 1, following *Rich-a-Rico*. The company includes Bessie Tannhill and Donald Harold and wife.

THOMAS W. KEENE's repertoire next season will include Richard III., Louis XI., Hamlet, Othello, Richelieu, Julius Caesar, Macbeth and *The Merchant of Venice*. George Learock will be the principal support.

CHARLES E. VERNER, who is rusticating at Richfield Springs, has had all his time booked solid through Winnet's Amusement Exchange. Mr. Verner contemplates producing a new play during the season.

GUS MORTIMER has engaged Julian Magno to represent *Marie Wainwright* during the coming season. Mr. Magno, who is well-known, both as an actor and a journalist, was for many years on the *Tribune*, and is well equipped for this work.

DICK MONOSCU will play the German comedy part in *He, She, Him* and *Har* next season. Other recent engagements are Myra C. Brooks, Allie Gilbert, Hortense Dean, and J. P. Fisher. The latter is to be musical director.

KLAW AND ERLANGER have added the opera houses at Syracuse and Salamanca, N. Y., Ottumwa, Iowa, New Britain, Conn., and Fall River and Lowell, Mass., to the list of theatres represented by them.

J. W. PIGOTT sails for New York directly after the arrival of Edward Michael, who has sailed on the *City of Berlin* for Liverpool. Mr. Pigott comes to put on his comedy, *The Bookmaker*, for Nat Goodwin.

THE second biennial session of the Grand Lodge of the Theatrical Mechanics' Association took place at Washington on Sunday. Grand President J. McCurdy, of this city, presented the lodge with a silver-mounted ebony gavel, and in the evening the delegates were banqueted by the Baltimore Lodge.

NEWTON BEES writes to *The Mirror* that H. E. Wheeler will manage *Beach Arden* hereafter, and that William McConnell is no longer employed. He says that he finished his third week at Hoolley's Theatre last Saturday, and is still playing at that house.

FRED HALLEN, David Towers and Nellie Fuller were passengers on the *Felds*, which arrived from Europe yesterday (Tuesday). Mr. Hallen has brought with him considerable new music for *Later On*. He expresses himself as delighted with the enjoyable time he had.

THE second annual picnic and athletic games of the United Council of the American Legion of Honor will take place at Suler's Harlem River Park this (Wednesday) evening. Over 3,000 tickets have been issued. The order numbers many professionals among its membership.

GEORGE ROSE and A. W. Tremont are out on the Fox River fishing for black bass and pickerel, as is their annual custom. Mr. Rose has signed a contract to go as stage manager for John Dillon. Mr. Tremont is re-engaged with Power's *Fairy's Well* company.

L. E. FINE, of Hartford, and Arthur E. Miller have made arrangements to manage the Foot Guard's Opera House at Hartford, Conn. They will book only the very strongest attractions. Among others already secured are Salvini, Stuart Robson, Hermann, Natural Gas, the Casino Opera Company and Evangelina.

It is reported that an offer has been made to H. R. Jacobs for a controlling interest in his twenty-five popular-price houses by an English syndicate. The sum mentioned is \$50,000 for a two-thirds interest. Mr. Jacobs is to retain the other third and to manage the business at a salary of \$25,000 and travelling expenses.

JAMES R. MACKIE, who will play Grimes in *A Bunch of Keys* next season, is spending his vacation at Georgetown, Mass. He occasionally drops down to Boston to see how his new farce comedy, *Grimes' Cellar Door*, is progressing. It is being written by Thomas Addison and John J. McNally, of the Boston Herald.

MARGARET MATHER arrived from Europe on Sunday last by the *Udolpho*, accompanied by her husband, Emil Haberkorn. She had pleasant time abroad, but purchased no plays nor transacted any other business. On Saturday she will start for California to open her season on the Pacific Coast under Al. Hayman's direction.

KATE CLAXTON will produce *Bootles' Baby* at the Madison Square Theatre on next Monday. The company will include Charles A. Stevenson, C. W. Garthorne, Wilton Lackaye, W. G. Reynier, W. H. Compston, Frederick Kerr, Little Gertie Homan, Baby Lillian Spencer, Blanche Weaver, Maudette Comstock, Alice Leigh and Kate Claxton.

THE route of the Corinne company has been filled, time having been booked in all of the large cities throughout the country. California and the Colorado circuit will be traversed, and a much larger and stronger company than usual will be carried. The repertoire will include *Arcadia* and *Monte Cristo, Jr.*, both burlesques being presented with special scenery. Rose Rocket will engage a large corps de ballet.

Mrs. GEORGE S. KNIGHT will open her regular season on Sept. 2 in a repertoire of musical and farce comedies. The company will be a very strong one including Edward Warren and Owen Westford. Mrs. Knight's wardrobe will be superb. All of the plays will be presented with every attention to detail under the personal direction of Edward Warren. The company is to be under the management of Frank W. Reed.

SOL SMITH RUSSELL will begin rehearsals next week at Daly's Theatre. The company will include fifteen members, among whom will be Charles Kent, Alfred Hudson, Louis Carpenter, R. F. Sullivan, Grace Filkins, Maudie Hordford and Merrie Osborne. Manager Fred G. Berger has had some new scenery, furniture and properties manufactured during the Summer, which he will carry with the company next season.

KLAW AND ERLANGER have awarded the contract to paint the scenery for *The Great Metropolis* as follows: Act I, Richard Madden and George Hainsman; Act II, Schaeffer and Mauder; Act III, Goatcher and Young, and Act IV, Mark Appolina. Benson Sherwood of the Grand Opera House, and J. Cunningham of Niblo's Garden, will do the carpenter work, while the properties will be made by J. A. Bradwell, of the Metropolitan Opera House.

MARINE PALMER and Frank Kilday are to star jointly next season in an entirely new and improved version of *The Cenci*. Mr. Kilday will essay George Dunsen, while the company will be an exceptionally strong one. The tour will open on August 19, beginning with two weeks of one-night stands, after which large cities and first-class houses will be played. Jules S. Kugel will manage the organization, while Jules S. Murray will be the business manager.

THE programme of the "Saturday night" last week at the Hamilton House, Stamford, was an interesting one. It included a piano duet by the Misses Simon, a recitation on by Lucile La Verne, on the strength of which that young lady was engaged for Ethel Eldred's company, and other entertainment from Ed. Tannhill, Dr. C. M. Richmond and Francis Gaunt. The hotel is beginning to be looked upon as a very pleasant place for dress rehearsals. Among the companies that will rehearse there are *Heidi* by the Ensign and *A Legal Wreck*.

HENRY R. ARNEY arrived from Europe on Sunday on the *Le Bourgogne*. He said that when he saw Mary Anderson last, early in July, she was in much better health than when she left this city, but she required another Summer's rest. Mr. Arney will bring Patti over again to sing in Italian Opera with a company of over two hundred artists, beginning at the Chicago Auditorium on Dec. 9. The New York season of four weeks will open at the Metropolitan Opera House on March 29. The London Society company, including E. G. Lonnen, will appear at the Broadway Theatre on Dec. 9, and Otto Wagner, a musical prodigy of the Boston stage, will open a season of seventy-five concerts here on Nov. 2.

Frank Daniels' Comedy Co.

—IN—

LITTLE PUCK.
CALL.

The Ladies and Gentlemen engaged for the above combination will please report for rehearsals at

DOCKSTADER'S THEATRE,

Thursday, Aug. 8, 12 noon.

Notice clause in Mr. Dockstader's contract—"Positively no Smoking."

SAMUEL P. COX, Manager.

CALL.

Sol Smith Russell Co.

DALY'S THEATRE.

REHEARSAL 9:30 A. M.

THURSDAY, AUGUST 8, 1889.

LOUIS CARPENTER, Stage Manager.

CALL.

The Ladies and gentlemen engaged for the

Marie Wainwright Company

Will please attend the first rehearsal on

SATURDAY, AUGUST 10, AT 3 P. M.

On the Stage of the Fifth Avenue Theatre.

G. A. MORTIMER, Manager,
Care Klaw & Erlanger, 25 West 20th street.

CALL.

Hallen and Hart in *Later On*.

Company will please report for rehearsal at the

HAYMARKET THEATRE, CHICAGO,

Monday, Aug. 12, at 10:30 A. M.

HARRY HINE, Manager.

4 WEEKS' OPEN TIME

—AT A—

Leading New York Theatre

COMMENCING

AUGUST 19, 1889.

ALL ATTRACTIONS ONLY NEED APPLY.

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Amusement Agency,
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Attention, Managers and Agents.

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South above Eleventh Street,

PHILADELPHIA, PA.

WM. GALLAGHER, Lessee and Manager.

The season at this theatre will open on

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A few good weeks will open for first-class exhibitions.

Address WM. GALLAGHER, Manager Standard Theatre
Or JAMES J. ARMSTRONG, Fitzgerald and Armstrong's
Agency, 10 Union Square, New York.

Pine Bluff, Ark.

BEST THEATRICAL CITY IN ARKANSAS.

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at First-class Prices.

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Or his N. Y. Representatives, Klaw & Erlanger, 25 West 20th
Street, New York.

The Season of 1889-90

of the

MYRTLE FERNS CO.

Will be opened at PEOPLE'S THEATRE, New York City, on

Monday, Aug. 19, 1890, by the Talented
and Metropolitan Favorites,

MISS MAI ESTELLE,

Supported by a well-chosen company of favorites, in the five-act
comedy-drama written for her. The company possess
Gorgeous Costumes, Elegant Painting, Special Scenery, and
a repertoire of successful plays.

MARKS & CARON,
841 Broadway, N. Y.

Madison Square Theatre Success.

CAPTAIN SWIFT.

ROSE EYTINGE, ARTHUR FORREST

And Great Cast.

For time apply to SPENCER H. CONE,
Madison Square Theatre.

TONY PASTOR'S OWN GRAND CO.

Will commence their Fall tour MONDAY, AUG. 5, at

OCEAN THEATRE, LONG BRANCH.

TONY PASTOR,

With new European stars and standard American favorites.

CENTENNIAL.

WANTED—A first-class Opera or Dramatic Company to

play at FAYETTEVILLE, N. C.,

during the Grand Centennial, commencing Nov. 19 and closing
Nov. 23 next. Write, offering terms, etc.

Address Opera House, Fayetteville, N. C.

FOR SALE.

Amusement Enterprise, fully equipped with Scenery, Ward-
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tracted in best paying theatres for the coming season. Success
only causes the manager to offer this valuable enterprise. It
must be disposed of immediately, regardless of its value. Might
sell an interest or royalty. Address

GREAT OPPORTUNITY, MANSON.

WANTED.

A special actor of recognized ability for the parts of Basil
and the King in

THE BEAUTIFUL EVANGELINE.

Our company is also a competent stage manager very much pre-
pared. Apply immediately to RICH & ROSENBAUM,
1,287 Broadway, New York.

AS YOU LIKE IT.

We have received a copy of the Baltimore Sun, calling our attention to the following advertisement:

ICE CREAM MATINEE SATURDAY.

The Thompson Opera company will sing The Bohemian Girl at Harris' Academy of Music, Saturday afternoon, when every one in attendance will be served with ice cream and souvenir napkins.

This is certainly refreshing! Now that the gift enterprise and chromo inducement is being abandoned in commercial affairs, it is delightful to see the manager of an operatic company trying to induce the *crème de la crème* of Baltimore society to patronize his entertainment on the enticing desert he offers between the acts.

* * *

A PHILADELPHIA paper recklessly states that the largest number of wild beasts ever shipped in a single vessel left Hamburg—the great animal market—recently for Buenos Ayres. We have an indistinct recollection of hearing of something similar in connection with an ark, which discounted this performance.

* * *

The play of *Bootes' Baby*, shortly to be produced at the Madison Square, is to have a live rooster in the cast, who has been carefully coached in his part by some of the leading elocutionists. He is said to have a remarkably fine stage presence, while his acting is marked by graceful spontaneity.

* * *

Now the statistical fiend steps forward and declares that the "nickel-in-the-slot" device is much older than the hills. In the Egyptian temples, he says, arrangements of this kind were used for automatically dispensing purified water. A coin of five drachmae dropped into a slot in a vase, set the machinery in motion and dispensed the liquid. The apparatus is described in the "Spiritalia" of Heron of Alexandria, who lived two hundred years before the Christian era.

* * *

A FUNNY man was in an up-town theatrical agency the other day when the announcement was made that a girl named Lottie Alter had been engaged for *The Lost in New York* company.

"That organization ought to go through the season, sure," said the funny man.

"And why?" asked the other.

"Because," said the funny man, as he edged toward the door, "they'll have this girl with them. Her name is Alter. Alter means change, and any company that has a lot of change with it, should certainly be able to pay its way."

They chased him down the stairs, but he escaped at the corner, and has not been seen since.

* * *

WILLIAM BLACK, the nautical novelist, is accused of writing a play. He, as yet, has offered no denial, and we can prepare for a revival of the tank drama during the coming season.

* * *

A SAN FRANCISCO paper revives the story about Charles Matthews and a collector employed by one of his creditors. "Mr. Matthews, I believe," inquired the collector, as the comedian was about stepping into a brougham. "Yes," replied Matthews affably. "About that little account, sir?" "Account?" replied Matthews, with an expression of extreme surprise: "what account?" "Why, that account I've been after these four years." "Dear me, how much is it?" inquired Matthews, putting his hand in his pocket. "Seven pounds eight and fourpence, sir." "Is that all? Dear me!" "I've called near on thirty times, sir." "Thirty times! You don't say so?" "And written at least twenty times. Yes, sir; twenty times and called thirty times. Only a little matter of seven pounds odd, and here have I been bothering about it for nigh on four years. What do you think of that, sir?" "I think," replied Matthews, getting into his brougham, and driving off; "well, I think that it would have been less trouble to have paid it yourself."

* * *

A YOUNG man called at THE MIRROR office last week for the address of James Owen O'Connor's School of Acting. He informed our bookkeeper that he wished to go on the stage.

* * *

ARTHUR GORMAN's dialect story is recounted by Fred Waldman, manager of the Newark Theatre. Mr. Waldman went into a hat store to get his silk hat ironed, and when the work was completed offered the exact amount in payment for it. The hatter was a German who knew the manager well by sight.

"Oh, no, Mr. Waldman," he said, "Ve neffer take any money from actors. Gif me about derdeen complimentarys!"

* * *

NYM CRINKLE tells a story of two actors stranded in a Western Hotel without money. They held a caucus as to the whyness of the thus, and then decided on a bold move. All clothing and valuables were packed in a hand satchel, which was thrown out of the window that overlooked an unfrequented lane. Then they walked carelessly down stairs and met the landlord at the door. He asked them

if they were going out and they said yes, they thought they would take a little walk.

"Better not, gentlemen," said mine host, "It's clouding up there in the West."

"Following the direction of the Westerner's hand they saw their satchel caught on a telegraph wire, high out of reach.

This happened years ago, but the actors heard the other day that the bag was there yet, and the landlord threatens to shoot the first man that tries to get it.

* * *

THEATRICAL ALPHABET.

A is the Actor who aims for applause,
B is the Ballet in tinsel and gauze.

C is the Chorus that sings out of tune,
D is the Drama, to mortals a boon.

E is the Entrance where tickets admit,
F is the Footlights that flicker and fit.

G is the Gallery-boy gazing the gawk,
H is the Hit that will make the ghost walk.

I is the Inter-State Commerce decree,
J is the Juvenile, airy and free.

K is the Kissing that very few shirk,
L is the Leader who works like a Turk.

M is the Manager locked in his den,
N is the Notice from critical pen.

O is the Opera with plenty to sing,
P is the Play that they say is the thing.

Q is the Queering that ruins the show,
R is Rehearsal that makes it a go.

S is the Scenery back of the stage,
T is the Theatre that's up to the age.

U is the Usher the ladies call sweet,
V is the Villain they call an old cheat.

W is the Wing where you wait for your cue,
X is the Exit, your scene being through.

Y is the Youngster who acts without fear,
Z is the Zenith—a stellar career!

* * *

THE following story of a Western Teutonic boniface is told with much unction by Charles Bowser. The story was originally narrated to Mr. Bowser by an advance agent who applied for rates for his company at the hostelry in question:

"I don't vand no money fom actors!" said the landlord, who was of the regulation stout German order.

"But why?" asked the agent.

"Oh, we're very busy here. You say you've got eighdeen in der party, und ve cand place dem. De first ding dey do—dere's eighdeen comes in der hotel tergedder. Dey all ged up in dere rooms der same dime und den ve hear eighdeen bell-rings und calls for eighdeen pichers of ice water und dirty-six dowels!"

* * *

If you have tears prepare to shed them now! The dramatic critics of Chicago, it is rumored, have formed a combine by which they will endeavor to make their first-night reports come near each other in opinion as to the merits and demerits of a play and players. St. Louis should be included in the circuit. There is ground for good missionary work among the scribes of that city.

* * *

FRANCIS WILSON remarks in The Olah: "I have been married one hundred and sixteen times and I have never been deceived once. I know men who have been married but once and have been deceived one hundred and sixteen times, and not counting Sundays or holidays at that."

* * *

BILL NYE says: "The peculiar characteristic of classic music is that it is really so much better than it sounds."

* * *

A POLICEMAN in Berlin has been "discovered" who possesses an unusually fine and powerful tenor voice. This strengthens the theory that plentiful sleep improves the vocal organs.

* * *

THE article in THE MIRROR week before last, headed "Decrease in Salaries," seems to have inspired a sudden energy on the part of professionals in the matter of securing engagements. They have flocked to the agencies in crowds ever since it appeared, only to learn the truth of our statements.

A whilom leading man, at present through force of circumstances "resting" on a farm in Connecticut, writes to an agency as follows:

"For God's sake get me a job for next season. Anything from leading business to a back doorkeeper. Salary anywhere from \$75 down to \$15. I can do a monkey act in one of Hoyt's circuses, if necessary—anything that will keep off hunger during the next six months. Don't forget me, and Heaven will bless you."

* * *

"POP" REED'S ANNIVERSARY. Yesterday (Tuesday) was notable among several other things for being the eighty-first anniversary of the birth of John Roland Reed, of Philadelphia, the Nestor of the stage.

"Pop" Reed, as he is universally known, is the oldest active member of the profession—at least, his assertion to that effect has never been contradicted. He has had thirteen children. Of these, four daughters and two sons are living, besides an uncensured brood of grandchildren. Roland Reed, the best known of the hale old gentleman's progeny,

went over to the Quaker City to help him celebrate his birthday. In honor of the occasion Roland had had the old home refitted and refurnished after the most modern fashion from cellar to garret. The improvements were observed with awe and a slight infusion of doubt by "Pop," during their completion. He has not quite made up his mind yet whether his new spring mattress and Queen Anne bedstead are up to the standard of the displaced featherbed and four-poster in which he has taken his rest during the past fifty years. The anniversary was spent very pleasantly, however, and Mr. Reed received the congratulations of many friends.

The old gentleman will not relinquish his work and go into retirement, although his son Roland has frequently endeavored to put him on the shelf of idleness, to luxuriate in comfortable do-nothingism for the rest of his days. "If you want to bury me," he said, when the subject was discussed a few years ago, "take me away from the theatre."

"Pop" was the back doorkeeper of the Temple Theatre before it burned down. After that occurrence he had nothing to do for some time, and he was about as miserable as man can be, although Roland was delighted to have him as a pensioner at last. He wandered disconsolately about the theatres nights to keep up the old associations. Finally he wrote to his son that if he didn't get something to do he would turn up his toes.

A short time after Roland visited Philadelphia and found that Matt Canning had settled "Pop" at the back door of the Lyceum Theatre, where he will probably stay for the remainder of his life.

MATTERS OF FACT.

E. F. Goodwin is at liberty.

Reliable people will receive house lots free, for a short time only, in New Jersey, in a section where there is sea air among the health-giving pines. Maps and all particulars furnished by calling at or addressing Room F, 111 Broadway, New York; 65 Court Street, Brooklyn; 35 Montgomery Street, Jersey City and 725 Broad Street, Newark, N. J.

The address of W. R. Ripley, formerly of the Pearl of Pekin company, is wanted. Any person knowing the whereabouts of Mr. Ripley will oblige by addressing THE MIRROR, or Youngstown Car Manufacturing Company, Youngstown, Ohio.

The Marie Wainwright company is called at the Fifth Avenue Theatre on Saturday, Aug. 10 at 3 P. M.

The Standard Theatre, Philadelphia, will open its season on Saturday evening, Aug. 24. A few good weeks are still open for first-class combinations. Managers are requested to address William Gallagher, manager Standard Theatre, or James J. Armstrong, Fitzgerald and Armstrong's Agency, 10 Union Square, New York.

Preparations for make-up and for beautifying the complexion that positively contain no metallic or other deleterious ingredients cannot be too highly commended for general use among the profession. The harmful effects of bismuth and other blood-poisoning agents in many face powders are generally known. Prof. Stillman, the eminent scientist and professor of chemistry at the Stevens Institute of Technology, after making an exhaustive analysis of Harriet Hubbard Ayer's Récamiere toilet preparations and remedies, has pronounced them absolutely free from the least ingredient that would harm the most delicate skin, and that all the ingredients in the Récamiere preparations are safe and beneficial, and authorized by the French Pharmacopoeia. Récamiere Cream is highly recommended for tan, sunburn, pimples, etc.; Récamiere Balm is said to be a beautifier of the complexion; Récamiere Almond Lotion, it is claimed, will remove freckles, moth and discolorations; Récamiere Powder is guaranteed to stay on and not make the face shine; Récamiere Soap is extolled as one of the finest toilet soaps to be had. Any person mentioning THE DRAMATIC MIRROR will receive a free package of the Récamiere Toilet Powder.

ROBERT DOWNING

And His Own Company.

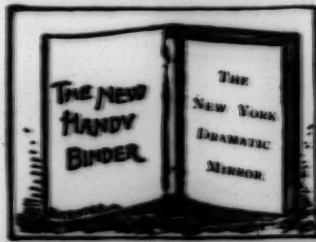
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Personal address of Mr. Downing, Edgemoor, Bessings, D. C.

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SEASON WILL OPEN ABOUT THE 1ST OF SEPTEMBER

MARKS & NORMAN,
MUSICAL AGENTS.

Klau & Erlanger's Exchange, 25 West 30th St., N. Y.
This Agency is prepared to furnish Artists, Quartettes and Chorus people for Operas, Dramas, Comedies, or any case of musical entertainment.
Good chorus people wanted for next season.

"I Have Done the State Some Service, and They Know It."

THE ANNUAL TOUR
OF
MILTON and DOLLIE
NOBLES

Will begin at the

Grand Opera House, Chicago,

AUG. 19.

The Players engaged are:

DOLLIE NOBLES,
MARY DAVENPORT,
ELSIE GEROME,
FLORENCE VINTON,
LIZZIE LAMBERT,
LOUIS F. HOWARD,
HENRY D. CLIFTON,
J. DUKE MURRAY,
THOS. M. HUNTER,
LOU. R. WILLARD,
CLIFFORD DENFORD,
WILLIAM A. WRIGHT,
JOHN H. BRADY,
EDWIN L. MORTIMER,
JOHN T. HENLEY,
MILTON NOBLES.

Repertory:

FROM SIRE TO SON, LOVE AND LAW, AND THE PHOENIX.

The tour will extend from Boston to San Francisco, from British Columbia to the Gulf of Mexico. There are five weeks open after January 15 for strictly first-class Eastern theatres, each stands. This time can be negotiated through Klau & Erlanger. Letters relating to the tour of this organization should be addressed, until Aug. 15, to MILTON NOBLES, 129 First Place, Brooklyn, N. Y.

Or J. DUKE MURRAY, Business Manager, 711 Fulton Street, Chicago, Ill.

GRAND OPERA HOUSE

Charleston, S. C.

J. H. O'NEILL, Manager

STANDARD PRICES. SEATING CAPACITY, 1,500.

LARGEST STAGE IN THE SOUTH.

WANTED—FIRST-CLASS ATTRACTIONS ONLY.

Don't believe all the lies circulated about this being a cheap-price house.

NOW BOOKING FOR SEASON '89-90.

Address all communications to W. W. RANDALL, 1145 Broadway, or J. F. O'NEILL, Charleston, S. C.

Tony Pastor's Theatre.

ONE WEEK COMMENCING

MONDAY EVENING, AUG. 5

The Favorite Romantic Actor,

J. Z. LITTLE,

In his Original Creation,

Grizzly Nabob

in

Golden Gulch.

PROLOGUE AND THREE ACTS.

Entire New Scenery, painted from sketches taken expressly for this piece. Supported by a company of Competent Artists.

G. W. HARRISON, Manager.

GRAND OPERA HOUSE.

CHICAGO.

HARRY L. HAMLIN, Manager

Address all communications for the present, care

of HOYT AND THOMAS,

1145 BROADWAY,

Or BARRETT HOUSE, New York.

PERKINS GRAND OPERA HOUSE,

SPRINGFIELD, MO.

POPULATION, 40,000. Only theatre in the city centrally located. Seating capacity, 1,600. Grand floor. One of the finest theatres in the State. First-class buildings wanted. Fine attractions wanted for week of SEPT. 2, 1889, (being week of County Fair.)

NOTICE.

I have secured the right and title for

2020, The Magic Queen,

and will produce same coming season with entirely new scenery, costumes, mechanical and light effects. T. R. MILLER, Also representing C. R. Gordon, Ill., the film and the The Beautiful Street, etc.

Address care of Boston.

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SHE, NOW BOOKING

DION BOUCHAULT'S

AFTER DARK.

SEASON 1889-90.

For open time, address W. W. RANDALL, 1145 Broadway.

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Muggs' Landing Co.

6th Year of the Laughing Season. 6th

ALFRED McDOWELL.

In his original creation, ASA G. BECK. Also GRACE BENNETT as LITTLE MUGGS. Supported by a company selected expressly for their individual excellence.

JAS. S. EDWARDS, Manager, 20 Laurel Street, Cincinnati, O.

MR. RICHARD MANSFIELD

Will begin his next season at the

GLOBE THEATRE, BOSTON,

In October next in

RICHARD III.

As produced by him at the GLOBE THEATRE, LONDON

MR. E. D. PRICE, Manager.

FOR RENT.

ELMWOOD OPERA HOUSE

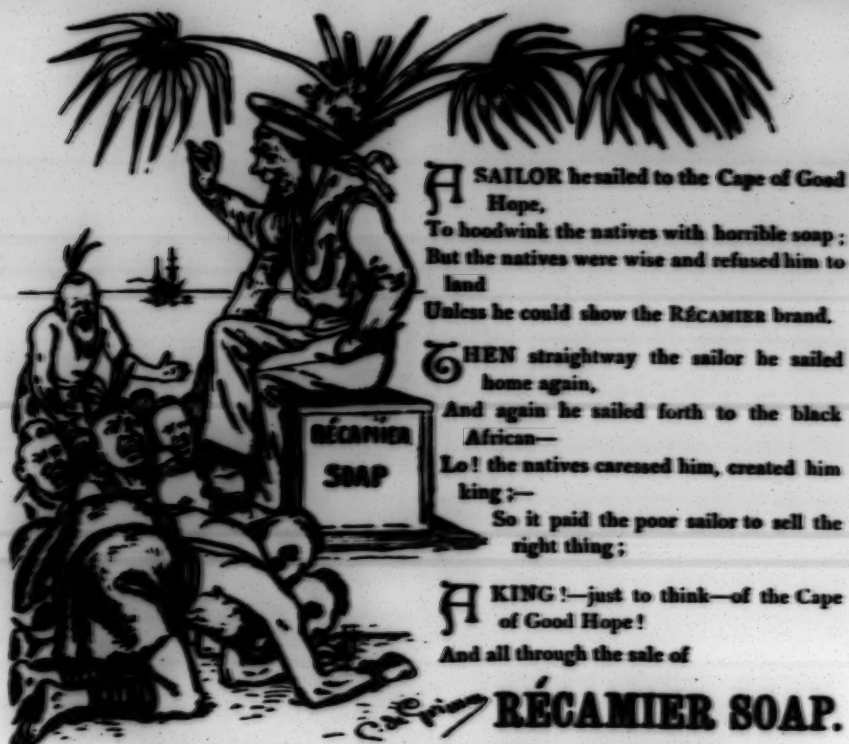
Seats 1,000. Population of town, 10,000. Suburban town.

20,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reasons for renting. A good show town. House recently remodelled. References given if required. Address WM. H. THORNBURGH, Prop., South Framingham, Mass.

WANTED.

The address of W. R. RIPLEY, formerly of the Pearl of Pekin company. Address Newark, or Youngstown Car Manufacturing Co., Youngstown, Ohio.

TO RENT.—Duchess Theatre to let from July 25 for Entertainment, Schoolroom, etc. Apply to CHARLES D. KOFFER, 115 and 117 Nassau St.



A SAILOR he sailed to the Cape of Good Hope,
To hoodwink the natives with horrible soap;
But the natives were wise and refused him to land
Unless he could show the Récamier brand.

THEN straightway the sailor he sailed home again,
And again he sailed forth to the black African—
Lo! the natives caressed him, created him king;
So it paid the poor sailor to sell the right thing;

A KING!—just to think—of the Cape of Good Hope!
And all through the sale of

RÉCAMIER SOAP.

HARRIET HUBBARD AYER'S

CELEBRATED RÉCAMIER TOILET PREPARATIONS AND REMEDIES.

Récamier Cream for Tan, Sunburn, Pimples, etc., Price, \$1.50
Récamier Balm, a Beautifier, pure and simple, " 1.50
Récamier Almond Lotion, for Freckles, Moth and Discolorations, " 1.50
Récamier Powder, for Toilet, Nursery. Will stay on and does not make face shine, " 1.00
Récamier Soap.—The best in the World. Price, Scented, 50 cents; Unscented, 25 cents.

From Prof. Stillman, the Eminent Scientist and Professor of Chemistry of the Stevens Institute of Technology:

Mrs. H. H. Ayer:—Samples of your Récamier preparations have been analyzed by me. I find that there is nothing in them that will harm the most delicate skin, and which is not authorized by the French Pharmacopoeia as safe and beneficial in preparations of this character. Respectfully yours,
THOMAS B. STILLMAN, M.D., Ph.D.

If you will mention THE DRAMATIC MIRROR you will receive a free package of the Récamier Toilet Powder.

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BOSTON.

The doors of all the theatres in the city are still closed, with the exception of the Museum, where Fauntleroy is in its eleventh week. Two more weeks will close the run of the piece, and then comes Roland Reed for a two weeks' engagement. Everything is looking favorable for a prosperous season. Notwithstanding the shutters are up all around, a good deal of solid work is being done inside in every establishment. I have already spoken of the changes and improvements to be made in the Boston before its re-opening. Similar work is being done at the Globe, which is to be reopened and decorated and renovated from top to bottom. New seats are to be put in and a new act drop is being painted. Mr. Stetson asserts that when the season opens he will have the handsomest theatre in the country. N. A. Morrell, late manager of the Grand Opera House, London, Canada, is to join the executive staff as assistant manager in place of Mr. Pilling, who withdrew last season. The veteran Martin Drake retains his place as treasurer, a position he has acceptably filled for many seasons and the genial Sam Hamblin will continue to handle the postboards at the ticket office. Most of the time for the coming season at this house has been filled, and some remarkable attractions are hinted at by the management. Work is being rushed on the new tram work, beams and gallery girders are already in place. The work is looked after by Charles F. Smith, who superintended the construction of the Amphion, in Brooklyn. Gibson & Co., of New York are doing the ornamental relief work of the structure. W. H. Crane is still at Cohasset, but is doing a good deal of handwork in getting ready for the coming campaign. Six new plays some of them rehearsed at York, give him something to think of. A good part of August will be devoted to the breaking in of the company on the stage of the Halls Street Theatre. One of the plays he counts particularly upon is The Balloon, which has been a good London success, and is now being played by six different cos. in the English provinces. Mr. Craig is also preparing for the long talked of production of Henry IV. and The Merry Wives of Windsor. It is now stated that Henry Pettit will come to Boston to witness the first production of Hands Across the Sea at the Museum. W. J. Fleming, an old Boston actor, and now proprietor of Around the World in Eighty Days, has been in town the past few days. Milton Aborn, for the last two seasons leading comedian of the Gaiety Opera Co. in this city, will go to Buffalo this week, where he has landed himself the theatre. The Globe will open Aug. 25 with Gorman's Minstrel. On the same date the Grand Opera House will open its doors, the attraction being Tom Rickett's co., which includes the famous Majitons. Philip Greeley, the well known tenor of the Portsmouth Opera Co. has signed with Hoyt and Thomas' Hole in the Ground. That organization will open at Lynn Sept. 9, and play two weeks on the New England circuit, coming later to the Park Theatre in this city, and then going to New York.

CINCINNATI.

That long-promised season of light opera at the Highland House will begin 25 with the Spencer Opera troupe in Girofle-Girofa as the attraction. Louise Haining is the prima donna of the co., and the cast will include Charles J. Campbell, Lillian Gonzalez, Cecile Haining, Lida Lee, Minnie Bridges, Horace D. James, Tom D. Daly, John C. Mackay, Louis P. Dunninger and Alf. D. Wiseman, the latter very capable comedian. The co.'s manager, F. W. Mortenson, promises new scenery and costumes, and as the admission tariff is small, the venture, despite the lateness of the season, will in all likelihood result successfully. The Mikado will probably be the opera next in order on the programme. Person Davies' Athletic club, booked for 22 at the People's, failed to materialize. Manager John H. Barlow has expended some \$5,000 in improving and remodeling his Cincinnati Theatre. W. E. Jones, his brother-in-law, for several years treasurer of the house, will hereafter officiate as business manager. The opening programme of the season at Hevlin's will consist of Con Conroy and co. with Dan Sullivan as the star. It is booked for week of Aug. 25. Port Maitland, Night concert at the Zoo, given each Tuesday by Louis Ballenberg, and the Cincinnati orchestra have captured the town. The conquest of Mexico will be presented by the Order of Cincinnati beginning Aug. 5 at the Campus and Adam Weber, of Heuck's, has been engaged as musical director. Marie De Peron's vocalism was an attractive feature of the entertainment past week at Kohl and Midwinter's Museum. Manager J. E. Penney of Heuck's returned 22 from the East and will remain in Cincinnati until the season opens. Heuck's Theatre will be renovated to a considerable extent prior to the coming of the Wilbur Opera Co. Helen Grubbs, press agent of Heuck's will shortly return from her country vacation. Refuse accidents and parachute descents by Fred Talbot, are proving very attractive to the Sunday frequenters of the Conny Island of the West.

SAN FRANCISCO.

Augustin Daly's co. in The Railroad of Love appeared at the Baldwin during the week to a succession of crowded houses. The play, during its season, is very American, fitting our life and the superb American players finely. It is very brilliant and witty at times, which qualities are accentuated by occasional moments and scenes of dullness, which are also undeniably there. Not only are the players American, but they are natural, and talk and act as every-day people do. You do not seem to be looking at a set of players, but at a number of cultured American ladies and gentlemen. Old Lavender at the Alcazar. Too much has been written of this play to allow much more to be ventured just now. Old Lavender himself, as personated by Mr. Harrigan, is as great as the Kip Van Winkle of Joseph Jefferson, the Nibs of Annie Fiske, or any other distinctive American success. One of the stars at the Bush Street Theatre. Several rather clever people in certain specialties appear in this place, among them William Cronin, H. S. Parker, Add Weaver, M. Thompson, Frank Conroy and George Reynolds. Numbers continued another week at the California Theatre. Several changes were made in Pinafore for its third and closing week at the Tirol; among others, the casting of Mamie Taylor as Mabel, in which she is very pleasant and sprightly, and in which she sings a little introduced solo, sung to Sir Joseph after he is deserted by Josephine—the solo being one, I understand, that was written and composed for Mabel Archer, and the general opinion here is that Mabel could not have been Archer than is Mamie in the song. A group of Samson warriors, in conjunction with the London Specialty co., have appeared at the Orpheum during the week. Chat: Martin W. Hanley, the genial manager of Edward Harrigan, is here for the third season and is this game on the Coast. Henry Norman, of the Tirol, sang a very clever song of his own composition in America recently, which I forgot to mention at the time, entitled "I Like it so Much, Don't You?" John Jack and Annie Pirmin are in town. Al. Hayman, accompanied by his wife, will leave for New York to-morrow. J. J. Rosenthal will not become business manager of the Tirol, as was recently reported. William Whitcomb's drama, Guyana's Girl, lately purchased by Jack Morris, will be given at the Alcazar at the close of the Harrigan engagement. Miss Morris will take the character of Guyana and will be supported by E. J. Buckley, the new leading man at the Alcazar. John T. Mahon arrived here from New York a few days ago, to spend his vacation, but will return East

in September. Charles P. Hall, recently manager of the Bush Street Theatre, and now of the Sacramento Theatre, was in town yesterday, and greeted my "Howdy" in the Baldwin lobby. He will go East in a few days.

PHILADELPHIA.

The times are certainly out of joint. Clear days are the exception, and clear nights are fewer still. It rains without the slightest provocation, and no matter how bright the morning, the evening seldom fulfills the promise of the dawn. The effect of such weather upon The Fall of Babylon can readily be imagined. Night after night results in disappointment, and a feeling of distrust and uncertainty is created which seriously injures the business upon the few pleasant evenings. Since the opening night there has not been a sufficient continuance of clear weather to test the drawing power of the show. This is much to be regretted, for the exhibition is certainly of great merit and lends much of attraction to our quiet and much governed city.

Manager H. B. Mahn has labored intelligently and assiduously, and the undertaking deserves success. At the Grand Opera House the new American Opera co. continues to draw good houses. The attractions for the past week were Faust and Marianna, rendered upon alternate nights. This week will be devoted to an elaborate production of Der Freischütz, an opera which is so rarely heard in this city that it will be an absolute novelty to many of the patrons of the house.

At Atlantic City Kellar is playing at the Gaiety Theatre, late Virginia Garden, under the management of George C. Brotherton. He is assisted by the Steins and the Spanish Students. So far the business has been moderately good.

The Morrissey Grand Opera Co. playing upon the Irer Pier, at the same resort, has not met with the anticipated success. When will managers learn that the sea makes grander music than ever Verdi wrote, and that more charming love dramas are enacted by starlight on the beach than are ever shown upon the mimic stage?

There is a possibility of a change of management in the Standard Theatre in this city. Mr. Gallagher, the present lessee, was unfortunate last season in his choice of partners, and in other respects, and failed to reap an adequate return. There are many applicants for the house, but Mr. Gallagher is still in possession and it is not at all certain that he will retire. He is, in fact, continuing to book attractions.

The New Park Theatre is growing very rapidly, and will, no doubt, be finished in the allotted time. Messrs. Nixon and Zimmerman are entirely remodeling the South Broad Street Theatre and will make of it a very different place. George C. Brotherton will soon begin to make extensive alterations in the Continental Theatre, which he has rechristened the Gaiety. Work is also being pushed upon the new theatre upon North Eighth Street, to be called, I believe, The Bijou.

We will certainly have enough theatres next season, possibly too many, and it would be well to call a halt for a time. Gus Penneyer tells me he is going out as treasurer of Roland Reed's co. during the coming season. Mr. Reed's entire executive force has been selected from this city.

Harry Hawk is sojourning here, but will soon go to New York to begin rehearsals on The Great Metropolis.

Mr. and Mrs. Herbert Archer are at their home in West Philadelphia. Manager Thomas F. Kelly is at his cottage at Cape May.

Fleishman, of the Walnut, is at Atlantic City, as is also Fred Zimmerman.

Sam Nixon is at Long Branch and W. J. Gilmore is at Mount Pleasant, Michigan.

Frank Howe, Jr., is preparing for the opening of the Park Theatre, of which he is to be business manager.

Mat W. Canning will manage The Blue and the Gray upon the road.

ST. LOUIS.

Dorothy, an opera, that has only been given here a couple of times before, was given in fine form at Ulrich's Cave last week. It is a tuneful opera, containing some of the best music and choruses. The performance was given in an excellent manner. Ada Glauca made a pretty Dorothy, singing and acting the part at her best. Alice Vincent was spirited and charming as Lydia, acting the role to perfection. Mr. Hoff made his first appearance and was warmly received. Mr. Fitzgerald, after the first two performances, replaced Jay Taylor, and did most excellently in the part of Harry Sherwood. Mr. Ferris gave the comedy part in his inimitable style and made the fun of the opera, together with Miss Reid-farth. The rest of the cast did splendidly, while the chorus sang and acted better than usual. Dorothy will be given again during the week. The audiences have been large.

Cogneliet ran for a second week at Schneider's Garden. Many parts objectionable during the first week were eliminated. The audience here has not been as large as during the first part of the season. This week, The Brigands.

The Kensington Minstrels closed their season at Kensington Gardens last week. They had a prosperous run.

ITEM: John P. Curran had a benefit at Kensington Gardens 23. Mr. Fitzgerald is talking of having a co. of his own next season. Treasurer Russell E. Robb, of Pope's Theatre, is in the city, after a visit to his old home, Memphis, Tenn. Miss Daisy Chapman, late of Curran's co., is home spending a few days. She has been West. Joseph Herbert has arrived in the city, and will take part in The Brigands at Schneider's this week. Jay Taylor left the Carleton Opera Co. at a manager's notice last Tuesday afternoon. He got his salary and then refused to appear in Dorothy that evening, unless Mr. Hoff's name was taken from the bills as a feature. Mr. Fitzgerald refused to comply with the request. On a couple of hours notice Mr. Fitzgerald sang and acted Taylor's part even better than Taylor did himself.

CHICAGO.

Summer theatricals continue to thrive here, most of the houses having a succession of large audiences.

The exception is at Hooley's, where the elaborate production of Enoch Arden has not caught the fancy of the public and money has been lost on the venture. While everything in the way of scenery and accessories is fully up to the standard of first-class dramatic efforts, the acting is below par. Newton Beers fails completely to fill the part of Enoch Arden, and the co. is unable to offset the poor work of the principal, although several members of the cast are really excellent. This is the last week at Hooley's and the entire co. then will go to the Bon Ton Theatre on the West Side for a week.

The Towns is drawing excellent houses at McVickers. This fine production will undoubtedly repay the veteran manager for the heavy outlay. The cast is fully adequate to illustrate the action, but a few members sadly mar the poetry of the lines by the reading. Frank Mordant makes an admirable Prospero, and the Stephens of N. F. Omen is also capital. E. D. Lyons' soliloquy is a remarkable piece of acting, and he easily holds the first place for artistic work. Grace Kimball makes a charming Miranda. This week the Bluebird, Jr., is now in its eighth week, and the Opera House is nightly filled. The second edition is an improvement over the original. The third edition is underlined for the next week. R. S. Graham is now playing the title role, Henry C. Peckham having retired. Mr. Graham is better than his predecessor as he has more of the burlesque vein. Little Lord Fauntleroy closed the long and prosperous run at the Columbia. The last week was a succession of benefits to the various little lords, Tommy Russell, Wallie Edinger and Ray Marshall. They all appeared at each other's benefit. Where all are so clever it would be unfair to be critical, but the little girl plays the boy lord as well as the best of them. This week the spectacle King Cole will be put on for a run.

The Thomas concerts are drawing fine audiences to the Exposition building. Havlin's Theatre opened 27 to a crowded house and the opera, The Pretty Persian was well received. Laura Bellini was the principal singer, and she was well assisted by Miss Harold, and Messrs. Abdel, Howard and Harvey.

The Diamond Mystery did a fair business at H. E. Jacob's Academy. This week The Danites.

ITEM: Harry C. Peckham is reported to have won \$5,000 in a lottery which would account for his

sudden withdrawal from Bluebird. Carroll Johnson, the well-known minstrel, has been engaged by Manager W. H. Powers to play a leading part in The Fairy's Well next season. Tommy Hooley is on his death bed. Five physicians have been in attendance on him, but they have given up all hope, and the family is now calmly awaiting the end, which may come at any moment. Mr. Hooley has been identified with his uncle's theatre for several years. His genial nature won him many friends. He acted as assistant treasurer most of the time. He is a member of the Elks. Charlie Williams, former treasurer of the Grand Opera House, will go next season to the Windsor in a similar capacity. He has lately been with the Wisconsin Central Railroad. Bettie Bernard-Chase will go South with her play, The Little Coquette. In the co. are Frank Armstrong, Lida McMillan, Annie Quinn, Sam Charles and Gus Cohen.

WASHINGTON, D. C.

The National closed 27 with The Bohemian Girl. Annis Montague as Arline, Charles Turner as Thaddeus, Georgia Metzger as The Queen, J. K. Murray as the Count and Frank Pearson as Devilhoof were all well received. Miss Metzger is a Washington girl, young, pretty and has a sweet, rich contralto voice, which, when she has had more experience and some good dramatic teaching will put her in the foremost rank. She has had several good offers, but, I think, has not yet decided which she will accept. She received many elegant floral offerings from her friends during the week. One bouquet was accompanied by a beautiful brooch. On the last night of the Lamont co., which closed at Alhambra's 20, the house was packed and encores were frequent.

It is quite the fashion now to make up parties to run over to Bay Ridge. I cannot learn at present when the theatres will open for the winter season—Alhambra's not very early, I understand.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE. ITEM: T. W. Mulhally, of San Antonio, Texas, leased the Capital Theatre from Dr. C. Watkins (the owner) for five years beginning Aug. 1.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Richard Golden in Old Jed Proddy July 8, 9 failed to draw large houses, although the piece was well mounted and fairly well presented. Little Nellie Smith as Pretty captivated the audiences with her singing and dancing. Gilmore's Twelve Temptations to large audiences 12, 13. The scenery and the ballet were the best features. CLAREMONT OPERA HOUSE (C. Hall, lessee): The Lilly Clay Colored Gaiety co. drew a crowded house 17. The performance was a good one of the kind.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): The improvements now in progress at this theatre have caused Mr. Stillwell to prefix "New" to the title. The changes are about completed.

SAN BERNARDINO.—GRAND OPERA HOUSE (Wyatt and Lesher, managers): Thatcher, Primrose and West gave a fine entertainment to a large, well-pleased and appreciative audience July 27.

SAN DIEGO.—LOUIS OPERA HOUSE (Laurie Louis, manager): Thatcher, Primrose and West's Minstrels packed the house every seat, and aside in the house July 15. Many were turned away. A gilt-edged performance was given at advanced prices. The co. sustained its reputation and gave entire satisfaction. The Paymaster appeared 20 to a good house; audience well pleased and co. good throughout.

SANTA BARBARA.—SANTA BARBARA OPERA HOUSE (William Mennel, manager): Duncan B. Harrison's Paymaster to good business July 17. Thatcher, Primrose and West's Minstrels packed the theatre 18.—PERSONAL.—J. G. Savilla, who has been here for the past year or more, will go East this Fall to join Helen Danvray's co.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager; R. S. Douglas, associate, manager): The Lyceum Theatre co. played good audiences week of July 15 in The Wife, Sweet Lavender and The Marquis.—LOS ANGELES THEATRE (Harry C. Wyatt, manager; R. S. Douglas, associate manager): The H. C. W. Opera Co. drew good houses week of 22. H. M. S. Pinafore at the attraction.—PEOPLE'S THEATRE (Sol Isaac, proprietor and manager): His Last Legs and The Toodles ran to good houses week of 15.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Modjeska, supported by the Booth-Barrett comb., presented Adrienne Le Couvreur to a large audience July 20. It was indeed a treat to the people of this city.

DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (J. F. Brock, manager): Duncan Clark's Female Minstrels to a fair house July 19.

IOWA.

COUNCIL BLUFFS.—DOHANEY'S OPERA HOUSE (John Dohaney, proprietor): The interior of the Opera House has been thoroughly renovated, the woodwork retouched and new scenery painted. Some of the best attractions have already been booked by Manager Dohaney, and more are being added to the list every week. Next season promises to be a brilliant one.

SIoux CITY.—GOSPIR: The first instalment of paper for the Haverly-Cleveland Minstrel, which will open the Grand Sept. 1, was hung on the walls 22.—F. C. Hills, Jr., superadded W. S. Collier as treasurer of the co. We have been commended on the Theatre, and before the season opens many improvements will be made. Conspicuous among these will be an immense steam heater.—Fred L. Shelters is organizing a home talent minstrel co.—H. E. Mitchell will make fair dates throughout Iowa and Illinois this Fall with a balloon and parachute.—The stage hands at Phipps are said by all critics, playing here to be the most obliging and best drilled in the State, and I can vouch for the truth of this statement.

MAINE.

WATERVILLE.—CITY HALL (C. N. Miller, manager): Hyer Sisters' Comedy co. played Out of Bondage to small house on July 19. Colthe and Shallicross' Circus gave two exhibitions 24 to the capacity of their tents.

FAIRFIELD.—OPERA HOUSE (T. G. Heald, manager): Hyer Sisters' Comedy co. in Out of Bondage to a small house July 20. Colthe and Shallicross' Circus gave two exhibitions 24 to the capacity of their tents.

PORTLAND.—GREENWOOD GARDENS: Mr. Wilkinson put on Olivette, 22, and it has played to crowded houses. Marion Chester in the title role is clever, but vocally she isn't in it. Her vivacity and chic helped her immensely, however, and she made quite a hit. Harry Pepper proved a strong addition to the cast, and his Valentine was a graceful performance throughout. Ben Lodge's Cogneliet was ridiculously funny, and his "Job up recently" was encored to the echo. Mr. Wilkinson's De Merimac was just a trifle off, and Mr. Whyte as the Duc Des Iles was commendable. Miss Maddigan was a handsome Countess, Miss Carter a graceful Montague, and Miss Tewsbury a natty Valentine. The opera was well sung; the chorus, with the little they had to do, strong and effective. For the coming week The Mikado and the Chinese of Broadway are underlined.—ITEM: Harry Pepper made a hit with his "Doubting Heart, Hope On," and the song is destined to be popular. Salary day was too much for several members of the co. Ben Lodge will go with the Bennett and Moulton co. next season. Members of the opera co. generously raised a subscription for the widow of Harry Hayward, who died here 19. He was a member of the Clipper Quartette, which was with Henry last season. In response to a telegram they sent an expression of sympathy, and the Actors' Fund responded nobly

in their stead. Rose Wiley has joined the Wilkinson ranks.—The Japanese Village is an outside attraction this week.—Miss Edmondson will return to do Girofle-Girofa.—The Shaughran is to be produced at the Pavilion 25.—Annie Carter has received an offer from Houston and Austin for next season. Advertis from Charleston, S. C., report that Mr. and Mrs. Alice Bell are most successful in comic opera and prime favorites.—Peter Lang will go with the Boston Ideals during the coming season.—Theatre parties from the various hotels are all the rage, and peanuts and tutti frutti gum are popular fads.—The want of harmony in the "eccentric man's" voice was decidedly noticeable in Olivette. The chorus this season is a decided improvement on that of previous years.—The Pirates will be produced shortly, and Wilkinson's Major-General is one of his best efforts.—Ben Lodge holds a good-sized mortgage on the island.

MASSACHUSETTS.

AMHERST.—ITEM: The theatrical season will open Aug. 25 with Jay Hunt under the management of C. W. Currier. Mr. Hunt has a very strong repertoire and supporting co. Mr. Currier reports more dates than he can fill in consequence of his recent "ad." in THE MIRROR.—The Jay Hunt co. will commence rehearsals at the Opera House Aug. 22.—Letter from Stage-manager A. C. Arthur, now on a visit to St. John, Canada, speaks in glowing terms of the performance of the Lansdowne Theatre co., under the management of E. A. McDowell. Thomas F. Brown, the popular theatrical transferer, will enter upon his tenth season with the opening of the coming season.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. LeMoine, manager): The Haverly-Cleveland Minstrels (Eastern co.) played to over 1,000 people July 26. Emerson and Dougherty were rapturously received. The elaborate Venetian Nights makes a tasteful first part. The Two Vitros' musical specialty is the best single feature.—SIDELIGHTS: It seems about settled that W. S. Cleveland will organize a third minstrel party very soon. His brother Charles tells me that negotiations with George Thatcher, Burt Shepard and Frank Cushman are progressing favorably. Thomas Donnelly, lately with McMillan's Minstrels, and Joseph M. Norcross, long with the Haverly, will be in "clover" during the summer here, were "in clover" during the Haverly-Cleveland stay.—A crusade is being started in this part of the State to prevent the distribution of dodgers in the streets.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): The Cleveland-Haverly Minstrels to the largest house of the season July 25. The costumes and scenery were beautiful.

DETROIT.—GOSPIR: Theatrical news for the past three weeks has been at a premium. Everything is very quiet, all the different theatres being closed, with the exception of an occasional local performance or amateur show.—The Cleveland-Haverly Minstrels gave three performances at the Detroit Opera House to crowded houses July 23, 24. The co. included among its numbers Billy Sweetman and Billy Rice, two old-time Detroit favorites. The entertainment gave very fair satisfaction to the crowded houses which greeted the co. The first part is very finely set, and elicited much deserved applause. Blind Tom gave two concerts at Miner's Grand Theatre 22, but did not draw the houses that he deserved. There was a temporary opening of Whitney's Grand Opera House 25, when a pugistic exhibition was given, by a co. headed by Jackson, the Australian champion, to a crowded house. The Umera, George T. and Lizzie May, presented the comedy, For Congress, 25. Con T. Murphy, author of The Ivy Leaf, kindly volunteered to play the Irish comedy part of the piece, and his residence in Detroit, in league to greet him. Wonderland still continues to draw crowded houses, whether it rains or shines, or is hot or cold. Manager Robinson is running a Summer season of Uncle Tom's Cabin. The co. is headed by the Howards and the veteran Garry Hough, who is pretty well advanced in years, and better remembered by the previous generation of theatregoers than the present. He resides in Detroit, and renewed his acquaintance with the footlights, appearing in his original character of Gumpston Cuts.—ITEMS: There are no changes being made in any of the theatres this season, excepting the stage at the Detroit, which, however, will have no visible effect on the appearance of the house from the front.—It is understood that the managers of the three houses will retain their old staff of assistants, all of whom, by their kind and gentlemanly treatment of patrons, have become deservedly popular with our theatregoers.

MINNESOTA.

ST. PAUL.—PEOPLE'S THEATRE (L. W. Wather, manager): The benefit tendered to F. C. Huebner by his many friends and the management, drew a large and appreciative audience 22. Gretchen was presented with an excellent cast. F. C. Huebner as Meghito gave a very fine and artistic impersonation of the role. May Louise Aigen gave an admirable delineation of Gretchen. W. S. Martins impersonated Faustus in a manly and impressive manner. Harold Russell received a curtain call for his excellent work as Gottfried. Katherine Florence made an attractive and pleasing Liza. Charles Stanley's Anselma was well taken. The play was nicely staged and the performance throughout was highly commendable. Ben Johnson recited "Kate Maloney," an Irish sketch by Sims. His reading was marked with much feeling and expression and he was enthusiastically encored. The new "Clarita," sung by his compeer, Fred W. Foster, made a hit and in response he gave his very humorous and melodious topical song, "But It's Money After All," which was very favorably received. Franklin W. Lee gave a neat recitation of his humorous poem, "The Tobogganers' Dream." The benefit was a most successful and financial success. The remainder of the week the eccentric comedy, Confusion, was produced in good style and proved a drawing card.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): House dark this week.—ITEMS: The Chicago Opera co. became so financially embarrassed that they were obliged to disband 29. Salaries short. The principals, having some means, were able to return to Chicago, but was hard lines for the chorus people, who had to remain until friends helped them to start for home.—The great attraction here at present is the opening of the racing season of eight days for running horses at the Hamlin race course. We had a Derby Day 29, when there was a large attendance, over thirty thousand people being present. It was a gala day and the principal business houses closed at one o'clock to enable employees to witness the first Derby Day in the Northwest.—The attractions at the Bodega Concert Hall are George Lingard and Little Aliya, two very clever soubrettes. They do some neat character work and are favorites. The Ladies' Orchestra give some fine selections and the concerts are well patronized.

MINNEAPOLIS.—HARRIS' HENRIETTA AVENUE THEATRE (Samuel H. Friedlander, manager): Three Black Cloaks was presented by the Wilbur Opera co. to a crowded house 22. J. H. Conly, H. W. Fredrick and Pini W. Nares were the three black cloaks. They acquitted themselves to the entire satisfaction of the audience. Julie Christen deserves special mention for her work as the Queen. She was in excellent voice. Susie Kirwin was pleasing as usual. The dancing of Belle Hamilton and Nina Simcoe provoked several encores. Chorus strong. Under the efficient and courteous management of Mr. Friedlander this house is rapidly becoming very popular. Excellent business continues.—ITEM: The Richardson Comedy co. gave a creditable variety entertainment at the Lake Harriet Pavilion to fair business 22.

MISSOURI.

ST. JOSEPH.—STRECKBACH'S GARDEN (D. B. Day, manager): Krimie was presented week of July 15 to average business with some interruptions by inclement weather. This week Olivette. O. P. Crawford, local manager of Toodles' has returned from New York where he has been with L. M. Crawford. He states that a very fine line of attractions has already been booked for the coming season.

SEDALIA.—ATLANTIC GARDEN (Charles W. Lyon, manager): The Bourne Theatre co. featuring Dora Ross and Ed. G. Bourne opened July 19 for a week in Still Waters Run Deep to good attendance. The Child Stealer was announced for 23 and Lost in London 24, but rain prevented both performances. Madeline Lodge of B. P. O. Elks No. 125 will have its first annual benefit Aug. 4, home talent in

its own membership, presenting Dora and the Irish Lion. The lodge is popular and the benefit promises to be a social event and financial success.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE (P. D. Taggart, manager): After this house had been closed for two months, Miss. Hoffman opened it in Twelfth Night to a large and very appreciative audience. Splendid satisfaction was given by the star and the entire co.

NEVADA.

CARSON CITY.—CARSON OPERA HOUSE (George W. Richard, manager): Lilly Clay's co. had a large audience July 19. **PERSONAL:** Adele Waters, who is visiting relatives here, has been ill with rheumatism, but is now able to receive her friends.

NEW JERSEY.

ATLANTIC CITY.—NEW IRON PIER (J. N. Port, manager): The J. W. Morrissey English Opera Co. delighted large audiences during week of 27-29 in the opera of Bohemian Girl. Alida Verena, Attalia Claire and Kate Brand deserve special mention. Signor Tagliapietra, Frank Baxter, Ellis Ryan, William Stanley and William Moore deserve special recognition for the rendition of their parts. Next week the opera of Martha will be rendered. **GAITY THEATRE** (George C. Brotherton, manager): This resort opened 20, with Kellar as the leading attraction. He was assisted by the Steins (the mind readers), and by the Spanish Students. Business has been very good. **HOWARD'S PIER** (Med Thomas, manager): The San Francisco Minstrels are playing fair-sized audiences. They are billed until Sept. 1. **GRAND OPERA HOUSE** (J. C. and C. A. Idler, managers): Miller, the magician, played to a fair house 20. This house will probably stay closed until about August 15. **PAIN'S POMPEII** (P. P. McClellan, manager): The Ruins of Pompeii fell 18 for the first time this season before an audience of about 10,000. **ITEMS:** J. Paul Inade and Percy Moran are advertising agents for the Gaiety Theatre. A. Wootton, the tenor, is here recovering from the effects of a runaway horse at Camden. George Brotherton is here very little on account of his attending to the renovating of the Gaiety in Philadelphia. William Moore is manager in the absence of Mr. Brotherton. Manager Fleischman, of the Walnut and Park theatres, Philadelphia, is recuperating here for the season.

NEW YORK.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Haverly-Cleveland Minstrels July 22 to a very large house. Performance first-class, every body pleased. Bartlett's Comedians, of living stardom drew two very large audiences 23-24. During intermission, Mr. Danckwardt, tenor and Mrs. Emma Dixon, soprano, rendered pleasing selections. **PURMAN MUSIC HALL.** John Dunning, manager: Huron Bravins, in their representations of Indian life, and customs of 200 years ago, week of July 23. Attendance fair. **PERSONAL:** Mr. and Mrs. Orrin of the City of Mexico, are in town for a month. Mr. Orrin is one of two brothers of circus fame.

BINGHAMTON.—OPERA HOUSE (I. P. E. Clark, manager): The stock co., headed by Helene Adell and Oscar Eagle, close their summer season here this week. The patrons of the house sincerely regret their leaving and will gladly welcome them on their next visit to the city. Their performances have been excellent and the members made many friends during the stay. **ITEMS:** J. P. E. Clark, the popular manager of the Opera House, has been secured as manager of The Electric Street Railway. "Johnny" will be busier than ever during the coming season as he is booking a greater number of attractions than ever before and his duties as manager of the railway in connection with his mercantile business and Opera House work will not give him much time to play.

CONHOES.—CONHOES OPERA HOUSE (E. C. Game, manager): This house will open its regular season Sept. 3 with French's co. in Little Lord Fauntleroy. There will be a preliminary season in August when Hardie and Von Leer and Happy Cal Wagner's Minstrels will appear 24-26. **ITEMS:** Tom Fynes, of the Sanford and Nelson team is in town visiting his parents.

BUFFALO.—Olivette was the opera given by the Spencer co. at the Star Theatre last week. It closed their summer season. A substantial benefit was tendered Alexander Spencer July 27.

OHIO.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brad, manager): Haverly-Cleveland Minstrels drew a good house July 23. J. K. Emmet is booked for Aug. 16. George Ober opens his season here in Old Homestead Aug. 19. **ITEMS:** W. M. Wilkinson, business agent for Joseph McK. and G. D. Johnston, acting in the same capacity for George Ober, are in the city.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME, J. Clinton Hall, manager: The home co. produced the comedy-drama, Saved; or, A Wife's Peril, to the usual crowded house. The sign, S. R. O., finds its place at the front at every performance, which certainly speaks volumes for the popularity and merits of the co. Never in the history of the stock co. at the home, and this in the eleventh season, has the attendance been so large. The drama, Saved, contains but nine characters, and being decidedly well cast, made it all the more enjoyable. James E. Wilson, as George Fane, gave a manly and finished impersonation. Charles A. Smiley, as the Hon. Augustus Cholmondeley, shared equal honors with Mr. Wilson. Maurice Drew, as Rafael, the Italian artist, assumed the part naturally. Robert Edson, as Joseph, and W. B. Royston, as Luigi, the waiter, were quite laughable. Grace Raven, as Beatrice, George's wife, appeared to splendid advantage, and received a well-deserved curtain call, as did Helen Tracy, who looked most charming as Mrs. Merryweather, the widow. Little Lillian, made a beautiful Trixy. Withered Leaves and The Governor's Wife were given 23. Kathleen Mavourneen and As In a Looking Glass are in preparation. **CUES:** Charles Combs, stage manager of the Grand for many seasons, will act in a similar capacity at the Park during the coming season. He is transferred by Manager Larry H. Reist, on account of the Park being more remunerative, open every night. Harry Magee, of Memorial Hall, left for New York City last week to join his brother, Clem. C. Magee, who will star next season in Irish Luck, opening at Paterson, N. J., Aug. 12. Work on the Park Theatre commenced 22, so between it and the improvements being made at the Grand, Manager Reist is "head over heels" in designs, plans, etc. James E. Wilson, of the home co., smoked a pipe in Withered Leaves. Some one loaded it with rope and feathers. The "puffs" were genuine "bam-pow!" so the pipe was discarded at his first exit. Charles Weltmer will be treasurer of the Park next season. The season at Memorial Hall, Soldiers' Home, will close Aug. 10. Samuel Henderson, resident manager of Memorial Hall, was summoned to Xenia, O., 24, by the United States Pension Agent. I hope Sam will get the increase.

NORWALK.—GARDNER'S MUSIC HALL (S. S. Levey, manager): One of the finest concerts ever heard in this city was given July 23. Mrs. C. L. Kenyon, contralto, of New York; Orlando Harley, prima tenore, of London, Eng.; Rial Roberts, solo violinist, of Boston, Mass. The above artists are all Norwalk people, and are making for themselves enviable reputations as first-class artists. **ITEMS:** Len Wheaton, Norwalk's versatile actor, has accepted a position in the mail service between Buffalo and Cleveland, and has already entered upon his duties. Ed Travis, of The Private Secretary co., has been spending the summer in this city. He leaves next week to join the Kate Claxton co. Mr. Travis has many friends in this city. Jennie Dunbar, one of Norwalk's favorite young ladies, has returned from a three months' residence in New York, where she has been preparing herself for the stage under the instruction of Mrs. D. P. Bowers. Miss Dunbar has most decided talent, and is destined to make a name in the world. The regular season will open with Charles A. Loder, in Hilarity, Aug. 31.

FINDLAY.—PAVILION THEATRE (Bush and Cowles, managers): Lyons' Comedy co. played their second week here. **HARRIS OPERA HOUSE** (G. C. Rogers, manager): Andrews' Opera co. appeared in The Bohemian Girl 24, 27.

HAMILTON.—MUSIC HALL (Hatzfeldt and Morner, managers): The house is being generally re-

modeled and improved. The Globe Opera House has changed hands. John Kuhn, city bill poster, is now the manager. **FASHION THEATRE** (Milt Stevens, proprietor): This house is doing fair business.

YOUNGSTOWN.—GOSPEL: W. H. Adams has returned from the management of the Irish Uncle Tom Test Show, and is returning to this city. G. F. Hatch, the proprietor, is with the co., and reports large business through New York State. Sedley Brown, Henrietta Crozman, Carrie Livingston, and T. T. Hook are all summering in this city. Mr. Brown is hard at work on another play, having disposed of Pine Meadows. Annie Evans, of this city, a very clever child actress, who has played a number of juvenile parts, during the past season, is disengaged. The Bijou will open early in September under the management of J. G. Scorer. A list of first-class attractions has been booked.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, lessee and manager): W. J. Gilmore's Twelve Temptations played to an immense business week of July 15. Manager Howe has gone up to the Sound to look after his interests there, and manage the Twelve Temptations while in that section.

PENNSYLVANIA.

BETHLEHEM.—GOSPEL: FOUNTAIN HILL OPERA HOUSE has been leased by L. F. Walters, formerly manager of the Lehigh Theatre, and so say that it could have been placed in more able hands or more courteous business management would be a departure from truth. Mr. Walters has had a managerial experience of over twenty years in the theatrical and arena business, and is well known to the older members of the profession. His reputation as a successful business man was made in his having built up from a small beginning the immense business stand he now controls on the main street of our borough, and we believe that the same success will attend him in his attempt to build up the business in Fountain Hill. The change in the management of the Opera House was hailed with approval and delight when it was given publicity 25. Edwin Parrish, who has signed for the season of 26-27 with Walter Matthews, is in Bethlehem preparing over Shakespeare, preparatory to joining the co. in St. Louis Aug. 20. **JEP HATTON**, the minstrel, is in town on a visit to old-time friends and acquaintances. The Fountain Hill Opera House is undergoing changes for the better, under the direction of Manager Walters. The improvement as to arrangement of seats will not be forgotten.

RHODE ISLAND.

PROVIDENCE.—SANS SOUCI GARDEN (W. E. White, manager): Charles Bowser, supported by an excellent co., has been doing a big business in Cheek during the past week. This week the Tom Ricketts co., fresh from London, will try on the "Y. D. D." Dearest before commencing the season of the Grand Opera House, Boston. The Redmond-Barry co. commence a four weeks' engagement Aug. 5. The Westminster Music will open its doors for the season Aug. 26.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): Billee Taylor all last week with very good houses. Miss David makes a charming Phoebe and it is her first appearance in the play. She makes new friends every week. Harry Nelson made a good Billee Taylor. Mr. McSweeney a clever Captain Flopper, and Mr. Osborne an amusing Crab. Kittie Holden made her debut in a leading part, in the character of Ellen Dabney and gave a fine rendition. She has been in the chorus for two seasons. Miss Dressler was billed for the part, but declined at the last moment, owing to some hitch in the management. Misses Hess and Walsh have both quit because they could not get such parts as they desired. Mr. Wood is not to be thwarted. He boarded the train for St. Louis and will soon reinforce the co. None of the male members have shown any dissatisfaction yet. They appear to be contented and make the best of it. Weather hot.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: The season will open at this house with the Cleveland-Haverly Minstrels Aug. 1. Charles W. Curtice, for some time past manager of this house, has resigned that office to accept the position of treasurer of the Richmond Mozart Academy of Music. He has the best wishes of everybody who knows him for his success. The Academy of Music here is owned and controlled by the Petersburg Musical Association. They have not filled the vacancy caused by Mr. Curtice's resignation.

WASHINGTON TERRITORY.

SEATTLE.—TURNER HALL (M. J. Frye, lessee and manager): Mattie Vickers gave Jacqueline July 15 and Cherish 20 to good houses.

TACOMA.—GERMANIA THEATRE (J. P. Howe, manager): Karl Gardner presented Fatherland July 16, giving satisfaction to a fair audience. **TACOMA (Alpha Opera House)** (J. M. Jewett, manager): George Woodthorpe co. in second week's engagement at cheap prices. The following plays were given: Two Orphans, Poor Joe, Little Detective, Caprice, Alice and Dad's Girl.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: G. B. Snyder's Grayson Opera co. began an engagement of two weeks 22, and judging from the initial performance of La Mascotte, which was very meritorious and deserved the large attendance, they will reap a rich financial reward here. **ITEMS:** Mr. Snyder had some difficulty in housing his people, the city hotels and boarding houses being filled with summer visitors. The long anticipated carnival will begin Aug. 5, and will last one week. The special issues of the Mail and Echo were very artistic and received unstinted praise from press and public. Among the prominent members of the Grayson co. are Beatie Grey, Bebe Vining, Della Parker, Laura Joyce, Hermann W. Gilber, and others. Mr. Snyder had some difficulty in housing his people, the city hotels and boarding houses being filled with summer visitors. The long anticipated carnival will begin Aug. 5, and will last one week. 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